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THE

SYMBOLICAL LANGUAGE

OF

ANCIENT ART

AND

MYTHOLOGY.

83132

AN INQUIRY.

BY

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AUTHOR OF

"THE WORSHIP OF PRIAPUS," ETC.

A NEW EDITION.

WITH INTRODUCTION, ADDITIONS, NOTES TRANSLATED INTO ENGLISH, AND A NEW AND COMPLETE INDEX.

By ALEXANDER WILDER, M.D.

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PREFACE.

THE original edition of this work was privately printed by the author at London, in the year 1818. It had not been designed by him for a treatise by itself, as appears from the following notice on the title-page, namely:

"Intended to be prefixed to the Second Volume of the '*Select Specimens of Ancient Sculpture*,' published by the Society of Dilettanti; but the necessarily slow progress of that work, in the exhausted state of the funds to be applied to it, affording the author little probability of seeing its completion, he has been induced to print a few copies of this proposed Part of it, that any information which he may have been able to collect upon a subject so interesting to all lovers of Elegant Art, may not be lost to his successors in such pursuits, but receive any additions and corrections which may render it more worthy to appear in the splendid form, and with the beautiful Illustrations of the preceding volume."

Afterward, with Mr. Knight's consent, the "*Inquiry*" was reprinted, in continuous portions, in the *Classical Journal*. It was published a third time, in 1836, by a London House, having been edited for the purpose, by E. H. Barker, Esq., a gentleman of superior literary endowments. The demand for it among scholars and persons of culture, has exhausted the edition which was necessarily limited; and copies are now difficult to procure.

Richard Payne Knight was one of the most thorough scholars of the earlier period of the present century. His works display profound judgment, discrimination, taste, acuteness and erudition, united with extraordinary candor and impartiality; and they constitute an invaluable collection of ancient and curious learning, from which the students of such literature can draw abundant supplies. In these respects, they stand side by side with the writings of the late Godfrey

Higgins; while they excel in respect to scope, accuracy, conciseness, and the arrangement of subjects. They are of untold value for the unfolding of correcter views of Ancient Mythology than have been commonly entertained. Later research has enlarged the province of these investigations, and occasionally modified the conclusions which they had seemed to indicate; but it has not superseded them in any important respect.

Mr. Knight suffered, as all men must, for cultivating knowledge and promulgating sentiments at variance with the popular idea. Indeed, while he lived, freedom of thought and speech were restrained in the British Dominions, to an extent which now appears almost incredible. The prosecution of John Wilkes afforded a glaring demonstration of the disposition of those in power and station to circumscribe and violate the personal rights of individuals. In religious matters, while open impurity of life incurred little disapproval, there existed an extraordinary sensitiveness in regard to every possible encroachment upon the domain fenced off and consecrated to technical orthodoxy. There was a *taboo* as strict, if not as mysterious as was ever imposed and enforced by the sacerdotal caste of the Kanaka Islands. To be sure, it had become impossible to offer up a dissentient or an innovator as a sacrifice, or to imprison and burn him as a heretic. But it was possible to inflict social proscription, and to stigmatise unpopular sentiments. The late Dr. Joseph Priestley was one of these offenders, and found it expedient, after great persecution and annoyance, to emigrate to the United States of America, where his property was not liable to be destroyed by mobs, and he could end his days in peace. An exemplary life, embellished with every public and private virtue, seemed to constitute an aggravation rather than to extenuate the offense. If he had "spoken blasphemy," it was, as in the case of Jesus Christ, a crime for which no punishment known in law or custom was too extreme. It is easy to perceive that Mr. Knight, although an exemplary citizen of unexceptionable character, would not escape.

In 1786, he published a limited edition of a treatise, entitled, "*An Account of the Remains of the Worship of Priapus, lately existing at Isernia, in the Kingdom of Naples, etc.; to which is added a Discourse on the Worship of Priapus, and its Connection*

with the Mystic Theology of the Ancients." Although the subject was extraordinary and prohibited from common conversation as indelicate, Mr. Knight had discussed it with moderation and remarkable caution, giving little occasion to prudishness or pruriency, or even to "prurient prudes" to resort to his pages for their accustomed aliment. He added engravings, however, from coins, medals, and other remains of ancient art, which he had collected; all of which were genuine and authenticated, but were made a handle by which to misrepresent and vilify him. Having been elected to Parliament, a member who was opposed to him in politics, took the occasion in debate to assert that he had written an improper book. Mr. Knight, long before, in consequence of the clamor and of the calumny to which he was subjected, had suppressed a portion of the edition, and destroyed whatever copies came in his way. But indecency did not constitute the offense of the book. Facts were disclosed in regard to the arcana of religion, which the initiated had before sedulously kept vailed from popular knowledge. Mr. Knight had only endeavored to present to scholars a comprehensive view of the origin and nature of a worship once general in the Eastern world; but it was easy to perceive that many of the elements of that worship had been adopted and perpetuated in the modern faith by which it had been superseded. A philosophical reasoner can not perceive why it should be otherwise. Opinions and institutions are not revolutionised in a day, but are slowly modified by reflection and experience. Religion, like the present living race of men, descended lineally from the worships of former time with like elements and operation. Names have often been changed where the ideas and customs remained. But men often fail to think deeply, and are impatient of any newly-presented fact which renders them conscious of having cherished an error. Instead of examining the matter, they often seek to divert attention from it, by vilifying the persons making the unwelcome disclosure. But the works of Mr. Knight, though covertly and ungenerously assailed, have remained, and are still eagerly sought and read by scholarly and intelligent men.

The present treatise, though including the principal facts set forth in the older work, has been carefully divested by the author of the details and examples, which, however valuable

to the student, were liable to expose it to popular clamor; while at the same time it embraces a larger field of investigation. The endeavor has been made to give an accurate outline of the ancient religion of the countries from which we have derived our classical literature; and thus to afford correct ideas of the nature and signification of their worship. The fables which have seemed puerile and often contradictory, are shown to have relation to a profounder system than had been suspected. We learn the frivolousness of those ideas derived from superficial reading, which regarded Bacchus as merely the god of wine, Apollo of art and music, Æsculapius of medicine, Mercury of oratory and commercial transactions, Neptune of the sea, etc., and associate the goddesses Ceres, Diana, Minerva, Venus and Vesta, with the tutelar patronage of agriculture, celibacy, learning, love and fire. It is to be regretted that Mr. Knight had not anticipated Messrs. Grote, Gladstone, and other later writers, and forborne the old practice of rendering in Latin the names of the principal Hellenic divinities. However identical Zeus may be with Jupiter, there are as great differences in character between Poseidon and Neptune, Hephaistos and Vulcan, Demeter and Ceres, Artemis and Diana, Athenê and Minerva, as between the deities of the Grecian and Assyrian or Indian pantheons. Classical usage has authorised the old custom, but at the expense of truth. It is time now to adopt a more correct practice, as essential to a right understanding. Let our versions of Homer, Plato, Thucydides, and other Hellenic writers, give the names in a dress compatible with the language in which they were written. It is almost impossible without this, to obtain accurate perceptions of Grecian ideas and literature.

Not only do these explanations afford a key to the religion and mythology of the ancients, but they also enable a more thorough understanding of the canons and principles of art. It is well known that the latter was closely allied to the other; so that the symbolism of which the religious emblems and furniture consisted likewise constituted the essentials of architectural style, and decoration, textile embellishments, as well as of the arts of sculpture, painting and engraving. Mr. Knight has treated the subject with rare erudition and ingenuity; and with such success that the labors of those who came

after him, rather add to the results of his investigations than replace them in important particulars. The labors of Champollion, Bunsen, Layard, Bonomi, the Rawlinsons and others, comprise his deductions so remarkably, as to dissipate whatever of his assertions appeared fanciful. Not only are the writings of Greek and Roman authors now more easy to comprehend, but additional light has been afforded for a correct understanding of the canon of the Holy Scriptures.

The editor and publisher of the American Edition have endeavored, in their respective spheres, to reproduce the work in a form which shall be convenient and attractive, and with notes and additional matter to bring it down to the present state of our knowledge upon the subjects treated.

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INTRODUCTION.

TILL a comparatively recent period, it has been usual to describe the ancient religion of Babylonia, Assyria, and other cotemporary nations as a gross polytheism. The multitude of deities, the sanguinary customs, the mad enthusiasm of the sacred orgies, the lascivious rites of the Mother-Goddess, were cited as unequivocal evidence. Every city and community had a tutelar divinity; human victims were offered as well as animals, at the several shrines; at special festivals, men and women, in the wild intoxication of religious excitement, abandoned their houses and vocations to celebrate secret ceremonies, and to wander at considerable distances over the fields and mountains; and although in many places ascetic practices were regarded as conducive to a divine life, in others, more noted, there was permitted an almost general license, at the public festivals, and especially at the temples. From these scenes of debasement, the popular idea of the character of the ancient worship has been derived.

But explorations have greatly modified the impressions heretofore entertained, and afforded the "poor heathen" a stronger hold upon our candor and favorable regard. The beliefs which we have considered absurd and immoral, were to countless millions as the breath which sustained their life; and could not be dislodged without peril to those who had cherished them. The religion of every person is included in his ideal of the Absolute Right. Every man's conception of the Deity is the reflection of his own interior character. His religion is an integral part of himself, true in essence, superior to the forms of worship, but necessarily contaminated with the defects of the age and country in which he lives, and of the race to which he belongs. All are not called to the

same formulas of doctrine; every man has a divine right to revere and copy his own ideal. The heavenly principle and Supreme Order have been the constant faith of mankind; but the forms are apparently as diverse as the mental structures of races and individuals. There is always a dissension between persons of sentiment and the scientific, between those of speculative and investigating mind, and the merely practical. But neither could be very useful without the existence of the other; and true wisdom shows that it is best in all matters of religious faith to accord the widest latitude and the most perfect liberty, not by enforced toleration as of an evil that must be borne, but generously, that every one may spontaneously follow the path which appears to him the way of Truth.

The same rule should apply, perhaps even in a larger degree, to the religions of archaic time. It has been too common a practice to misunderstand them. The classical authors themselves were sometimes too frivolous or superficial to describe them truthfully. The teachers of the faith which superseded them, have been too zealous to expose their deformities, without giving due credit and consideration to their essential merits. It has nevertheless been a matter of astonishment for us that men of superior mind should adore deities that are represented as drunken and adulterous, and admit extravagant stories and scandalous adventures among their religious dogmas. Yet, let it be always remembered that the human mind is never absurd on purpose, and that whenever its creations appear to us senseless, it is because we do not understand them.

Religions were born from the human soul, and not fabricated. In process of time they evolved a twofold character, the external and the spiritual. Then symbolism became the handmaid to worship; and the Deity in all his attributes was represented by every form that was conceived to possess significance. The sun and moon, the circle of the horizon, and signs of the Zodiac, the fire upon the altar and the sacred enclosure which from *temenos* became temple, the serpent, most spirit-like and like fire of all animals, the egg which typified all germinal existence, the exterior emblems of sex which as the agents for propagating and thereby perpetuating all living beings, clearly indicated the demiurgic potency

which actuated the work and function of the Creator,—these, and a host of other objects naturally and not inappropriately became symbols to denote characteristics of Divinity. In process of time the personifications were regarded as distinct deities; and the One, or Double Unity, or the Quaternion including the Triad and Mother-Goddess, became amplified into a pantheon. The tutelar divinities of tribes were transformed into the associate gods of nations; and the conquest of a people was followed by the transferring of its deities to a subordinate place in the retinue of the gods of the conquerors. Sometimes there were haughty innovators like the Assyrians, or iconoclasts like the Persians, who refused such concessions and destroyed the symbols of religion among the nations that had been vanquished. Again, the genius of a people changed with years, and new deities and representations crowded out the old. In Aryan countries, this was more commonly the case; and hence the change of doctrines as the centuries passed has rendered the entire subject complex and more or less confused. Such complications and a forced literal construction of the mythological fables, were adroitly but most ungenerously seized upon by the adversaries of the popular worship to show the debasing influence of the ancient religions. Candid criticism, if there is any such thing, can not accept their condemnation unqualifiedly. The attacks of Hermias, Tatian, and Athenagoras, resemble very closely those of Voltaire against Christianity. Ridicule is always hard to refute; but it is not the weapon of noble men. The interpretation of Euhemerus which transformed the gods into men, that of Tertullian which gave them substantial existence as evil demons, and the gross sentiment of Epicurus and Lucretius, which made of the myths only frivolous fables invented to amuse, having no specific aim or meaning, were so many forms of calumny and misrepresentation. Ancient paganism[1]

[1] We use this term with hesitation. It has degenerated into slang, and is generally employed with more or less of an opprobrious meaning. The correcter expression would have been "the ancient ethnical worships," but it would hardly be understood in its true sense, and we accordingly have adopted the term in popular use, but not disrespectfully. A religion which can develop a Plato, an Epictetus, and an Anaxagoras, is not gross, superficial, or totally unworthy of candid attention. Besides, many of the rites and doctrines included in the Christian, as well as in the Jewish Institute, appeared first in the other systems. Zoroastrianism anticipated far more than has been imagined. The

described by writers like Ovid and Juvenal, by what it had become in its decline, is like any individual or system in the period of decay. The loftiest ideas are sure to degenerate in the hands of sensual persons, into a gross sensualism and superstition. It was an innocence born of primitive Nature, which had become as strange to the Romans of the Empire as to the various peoples of modern time, that admitted into the religions those sacred legends which we consider scandalous, and the emblems which are accused of obscenity. The Hermaic or Baalic statue that constituted the landmark which might not be removed without profanation,[1] and that consecrated every cross-way and intersection of highways, which more modern superstition has perverted to desecration, was but one simple expression of that childlike faith which recognises and adores God in every natural form, function, and attribute. "Let us not smile," says that incomparable woman and moralist, Mrs. Lydia Maria Child, "let us not smile at their mode of tracing the Infinite and Incomprehensible Cause throughout all the mysteries of Nature, lest by so doing we cast the shadow of our own grossness on their patriarchal simplicity."[2]

To this pagan symbolism is art indebted for its glories, its master-pieces, as well as the evolution of all its laws and principles. The Canon of Proportion which Egypt, Assyria, Phœnicia, Greece, and Ionia, employed in all their great works, was deduced from the human form as the ideal of Divinity, and the harmonious combination of the circle, square and triangle, in artistic representation. Nature, as an ingenious writer has plainly shown, has shaped and colored all her productions, animal and vegetable, as well as earthy and crystalline, according to laws which may be accurately ascertained by mathematical demonstration; and which successful art has only pursued and imitated. The peculiar symbolism of the ethnical religions, being in a manner transcripts and

Cross, the priestly robes and symbols, the sacraments, the sabbath, the festivals and anniversaries, are all anterior to the Christian era by thousands of years. The ancient worship, after it had been excluded from its former shrines, and from the metropolitan towns, was maintained for a long time by the inhabitants of humble localities. To this fact it owes its later designation. From being kept up in the *pagi*, or rural districts, its votaries were denominated *pagans*, or provincials.—A. W.

[1] *Deuteronomy*, xix. 14 and xxvii. 17.

[2] *Progress of Religious Ideas*, HINDOSTAN or INDIA, vol. i. pp. 16, 17.

copies from nature, must necessarily, as indeed it does, constitute the source from which every true artist derives the best lessons of his sublime vocation. Even the objects and representations which modern fastidiousness requires to be hidden from view and excluded from familiar speech, are important constituents of modern architecture, both in church and mosque, as they were formerly in temples and emblems associated with the worship of the Deity. A thorough knowledge of ancient mythology and symbolism is therefore indispensable to a correct understanding of the details and intricacies of artistic production. Religion antedated and developed human skill and ideality.

The Mysteries, which appear to have evolved and perpetuated the esoteric principles of the ancient worships, were doubtless instituted when those worships had reached a comparative maturity. Earlier than that, they could have been hardly possible. Like a child having the intellectual and spiritual elements chiefly enveloped in the physical, as the leaf, flower and fruit are included in the bud, so mankind at first comprehended religious ideas as a unity, not distinguishing the envelope from what it enclosed, the symbol from the idea which it typified. Afterward, they began to perceive that there was a kernel inside the shell, and even further that there was a germ or rudiment of a future plant included in both—that the rugged forms of worship comprised ideas and principles ramifying into the profoundest details of science, art, and philosophy. Then immortality was born of the faculty of veneration; for he who can perceive God in the universe will recognise himself as divine from the existence of that power of perceiving; and that which is divine is immortal. It is the kernel in the nut, the germ in the kernel, the entity of life in the germ. Hence, in the fullness of time, were established the Mysteries, which evolved from the phenomena of life the conception of its actual essences, and taught how purity, virtue and wisdom led to the supreme good. "Happy," cries Pindar, "happy is he, who hath beheld those things common to the region beyond this earth—he knows the end of life, he knows its divine origin!"[1]

The great Author of the Christian religion did not hesitate

[1] CLEMENT: *Stromata*, iii. "*Ολβιος οστις ιδων εκεινα κοινα εις ὑποχθονια, οιδεν μεν βιον τελευταν, οιδεν δε Διος δοτον αρχαν.*"

or disdain to include esoteric learning in his teachings. When he first chose his confidential disciples he propounded his doctrines alike to them and the multitude that thronged wherever he was. But presently he observed that many, the *οἱ πολλοί*, sought him, because they "did eat of the loaves and were filled."[1] He thenceforth divided his instruction into the moral and the esoteric; and "from that time many of his disciples went back, and walked no more with him." He explained the reason to those who continued with him: "It is given to you to know the Mysteries of the Kingdom of Heaven, but to them it is not given; therefore, I speak to them in allegories, because they seeing see not, and hearing they hear not, neither do they understand."[2]

The Apostle whose name is associated above all others with the early establishment of Christianity, likewise divided the Church into the natural or psychical, and the spiritual, and addressed his instructions to them accordingly. "We speak wisdom among them that are perfect" or initiated, he wrote to the Corinthian believers; "we speak wisdom of God in a Mystery, secret, which God established in advance of the present period for our glory, which none of the archons of this period knew."[3]

It is not practicable to ascertain with certainty when or by whom the ancient Mysteries were instituted. Their form appears to have been as diversified as the genius of the worshippers that celebrated them, while the esoteric idea was so universally similar as to indicate identity of origin. In Rome were performed the rites of the *Bona Dea*, the Saturnalia and Liberalia, which seem to have been perpetuated in our festivals of Christmas, the Blessed Virgin and St. Patrick; in Greece were the Eleusinia, or rites of the Coming One, which were probably derived from the Phrygian and Chaldean rites,—also the Dionysia, which Herodotus asserts were introduced

[1] *Gospel according to John*, vi. 26.

[2] *Gospel according to Matthew*, xiii. 11, 13.

[3] 1 *Corinthians*, ii. 6–8. The *archons* of Athens always exercised the superintendency of the Eleusinia, Thesmophoria, and Bacchic festivals: and Paul, who was contrasting the "Mystery of Godliness" with the other orgies, ingeniously adopted their modes of expression. In the same connection, he also denominates their initiates *natural* or psychical, thus signifying that they had not attained the diviner state—that they were still in the realm of "generation," not having passed beyond the sphere of the Moon, and therefore had not attained the noëtic or spiritual life.

there by Melampus, a *mantis* or prophet, who got his knowledge of them by the way of the Tyrians from Egypt. The great historian, treating of the Orphic and Bacchic rites, declares that they "are in reality Egyptian and Pythagorean."[1] The Mysteries of Isis in Egypt and of the Cabeirian divinities in Asia and Samothrace, are probably anterior and the origin of the others. The Thesmophoria, or assemblages of the women in honor of the Great Mother, as the institutor of the social state, were celebrated in Egypt, Asia Minor, Greece and Sicily; and we notice expressions in the Books of *Exodus*, *Samuel* and *Ezekiel* which indicate that they were observed by the Israelites in Arabia and Palestine.[2] The rites of Serapis were introduced into Egypt by Ptolemy, the Savior, and superseded the worship of Osiris; and after the conquest of Pontus, where the Persian religion prevailed, the Mysteries of Mithras were carried thence into the countries of the West, and existed among the Gnostic sects many centuries after the general dissemination of Christianity. The Albigenses, it is supposed, were Manicheans or Mithracising Christians. The Mithraic doctrines appear to have comprised all the prominent features of the Magian or Chaldæan system; and we need not be surprised, therefore, that they are represented as embracing magical, occult, and thaumaturgical science. The Alexandrian Platonists evidently regarded them favorably as being older than the western systems, and probably more genuine.

The Mysteries, whatever may have been asserted in their derogation, nevertheless preserved the interior sense of the ancient worship. A distinguished writer[3] has employed his poetic talent to depict the scenes of an initiation in Egypt; and but for the labor of travellers and antiquaries, we would imagine that he had woven an ingenious tale of romance. He, however, has omitted the famous Judgment-Scene of Amenti, the sublime period of the disembodied soul, though indicating much that relieves the Egyptian worship from the imputation of fetishism. Indeed, the Book of *Job*, which appears on superficial examination to be an Idumean or Arabian production, actually seems to have been a religious allegory or drama illustrating this very subject. This is not improbable;

[1] HERODOTUS: ii. 49, 81.
[2] *Exodus* xxxviii. 8; 1 *Samuel* ii. 22; and *Ezekiel* viii. 14.
[3] MOORE: *The Epicurean.*

for the Apostle Paul himself does not hesitate to assert the same thing of narratives in the *Old Testament*, which are not easy to verify as authentic history.[1]

The "Mystic Drama of Eleusis," as Clement so aptly denominates the sacred rites or orgies of the Great Mother, Demeter, was doubtless taken from the same source as the Mysteries of Isis.[2] It extended from the institution by the mythical Eumolpus till the ancient worship was forcibly suppressed by the Emperor Theodosius, about the year 380, a period of more than eighteen centuries. In it appears to have been expressed all that was vital and essential in the religion of Greece. Of its sacredness and majesty, Antiquity has but one voice. Renan gives us the following outline of the holy orgies:

"Setting aside the immense superiority of the Christian dogma, setting aside the lofty moral spirit which pervades its legend [the story of Jesus and his Passion], and to which nothing in antiquity can be compared—perhaps, if we could be permitted to assist at an ancient Mystery, we would witness similar things there; symbolical spectacles in which the mystagogue was actor and spectator at once, a group of representations traced in a pious fable, and almost always relating to the sojourn of a deity on the earth, to his passion, his descent into hell, his return to life. Sometimes it was the death of Adonis, sometimes the mutilation of Atys, sometimes the murder of Zagreus or of Sabazius.

"One legend, in particular, contributed wonderfully to the commemorative representations; it was that of Ceres and Proserpina [or Demeter and Persephoneia]. All the circumstances of this myth, all the incidents of the search after Proserpina by her mother, gave room for a picturesque symbolism

[1] In the *Epistle to the Galatians*, the circumstances relative to the wife, concubine, and two elder sons of Abraham are denominated αλλεγορουμενα (*allegoroumena*) or allegorising; and to the Corinthians he declares that the exodus from Egypt and adventures in the wilderness were τυποι (*tupoi*), types or symbols, which were written for instruction.

[2] "The worship of this Great Mother is not more wonderful for its antiquity in time than for its prevalence as regards space. To the Hindu she was the Lady Isani. She was the Ceres of Roman mythology, the Cybelê (Kubelê) of Phrygia and Lydia, and the Disa of the North. According to Tacitus (*Germania*, ix.) she was worshipped by the ancient Suevi. She was worshipped by the Muscovite, and representations of her are found upon the sacred drums of the Laplanders. She swayed the ancient world, from its south-east corner in India to Scandinavia in the North-west; and everywhere she is the 'Mater Dolorosa.' And who is it, reader, that in the Christian world struggles for life and power under the name of the Holy Virgin, and through the sad features of the Madonna?" (*Atlantic Monthly*, vol. iv. p. 297,—*The Eleusinia*, note.)

which powerfully captivated the imagination. They imitated the actions of the goddess, and revived the sentiments of joy and grief, which must successively have animated her. There was first, a long procession mingled with burlesque scenes, purifications, watchings, fasts followed by feastings, night-marches with torches to represent the mother's search, circuits in the dark, terrors, anxieties—then, all at once, splendid illuminations. The gates of the temple opened; the actors were received into the realms of delight, where they heard voices. Changes of scene, produced by theatrical machinery, added to the illusion; recitations of which we have a sample in the Homeric *Hymn to Ceres*, broke the monotony of the representation. Each day had its name, its exercises, its games, its stations, which the actors went through in company. One day it was a mimic battle in which they attacked each other with stones. Another day they paid homage to the *Mater Dolorosa*—probably a statue of Ceres as an *addolorata*, a veritable *Pietà*. Another day they drank the *cyceon* (*kukeon*, or mixed draught), and imitated the jests by which the old Iambê succeeded in amusing the goddess; they made processions to the spots in the neighborhood of Eleusis, to the sacred fig-tree, and to the seaside; they ate the prescribed meats, and performed mystic rites, the significance of which was almost always lost on those who celebrated them. Mixed with these were Bacchanalian ceremonies, dances, nocturnal feasts with symbolical instruments.[1] On their return they gave the reins to joy; the burlesque resumed its place in the *gephyrismes*, or *farces of the bridge*. As soon as the initiated had reached the bridge over the Cephissus, the inhabitants of the neighboring places, running from all quarters to see the procession, launched out into sarcasms on the holy troop, and lascivious jokes, to which they with equal wantonness replied. To this, no doubt, were added scenes of grotesque comicality, a species of masquerade, the influence of which on the first sketches of the dramatic art is very perceptible. Ceremonies which involved a symbolism so vague under a realism so gross, had a great charm for the ancients and left a profound impression; they combined what man loves most in works of imagination, a very definite form and a very free sense."

"It is certain that the Mysteries of Eleusis, in particular, exerted a moral and religious influence; that they consoled the present life, taught in their way the life to come, promised rewards to the initiated, on certain conditions, not of purity

[1] "It was the time when the Sithonian women are wont to celebrate
The Triennial Mysteries of Bacchus: Night a witness to the rites.
Rhodopê sounds with the clashings of acute brass by night."
OVID: *Metamorphoses*, vi.
"Women girded phalli to their breasts, solemnising Mysteries."
NONNUS, xlvii.

and piety only, but also of justice; and if they did not likewise teach monotheism, which would have been a negation of paganism, they at least approached it as nearly as paganism was permitted to do. They sustained and cherished in the soul, by their very mystery, and by the purified worship of Nature, that sentiment of the Infinite—of God, in short—which lay at the bottom of the popular credence, but which the anthromorphism of mythology tended incessantly to efface."[1]

The Dionysia or Mysteries of Bacchus are generally ascribed to Orpheus,[2] who is said to have introduced them into

[1] *Religions of Antiquity.* M. Renan asserts further that "deep researches would show that nearly everything in Christianity that does not depend on the Gospel is mere baggage brought from the pagan Mysteries into the hostile camp. The primitive Christian worship was nothing but a mystery. The whole interior police of the Church, the degrees of initiation, the command of silence, and a crowd of phrases in the ecclesiastical language have no other origin. The Revolution which overthrew Paganism seems, at first glance, a sharp, trenchant, and absolute rupture with the Past; and such, in fact, it was, if we consider only the dogmatic rigidity and the austere moral tone which characterised the new religion. *But in respect of worship and outward observances, the change was effected by an insensible transition, and the popular faith saved its most familiar symbols from shipwreck.* Christianity introduced, at first, so little change into the habits of private and social life, that with great numbers in the fourth and fifth centuries it remains uncertain whether they were Pagans or Christians; many seem even to have pursued an irresolute course between the two worships. On its side, ART, *which formed an essential part of the ancient religion, had to break with scarce one of its traditions.* Primitive Christian Art is really nothing but Pagan Art in its decay, or in its lower departments. The Good Shepherd of the Catacombs in Rome is a copy from the Aristeus, or from the Apollo Nomius, which figure in the same posture on the pagan sarcophagi; and still carries the flute of Pan, in the midst of the four half-naked Seasons. On the Christian tombs of the Cemetery of St. Calixtus, Orpheus charms the animals. Elsewhere, the Christ as Jupiter-Pluto, and Mary as Proserpina, receive the souls that Mercury, wearing the broad-brimmed hat, and carrying in his hand the rod of the soul-guide (*psychopompos*), brings to them, in presence of the three Fates. Pegasus, the symbol of the apotheosis, Psychè, the symbol of the immortal soul, Heaven personified by an old man, the river Jordan, and Victory, figure on a host of Christian monuments."

[2] Aristotle declared that no such person as Orpheus ever existed; and I entertain no doubt of the correctness of his judgment. The name is evidently the Chaldaic *Urphi*, the designation of a celebrated oracle at Edessa, which was much consulted by the Babylonians and Persians. Pausanias asserts that Orpheus was a Magian. The legends of his descent into Hell in quest of his wife Eurydicê, and his safe return to the upperworld, however, resemble closely the other myths of the decease and subsequent resuscitation of the Mystery-gods, and conclusively establish his affiliations with Osiris, Adonis, Atys, Dionysus-Zagreus, and the other Slain Ones, Protogoni or Only-Begotten Sons. The Cabeirian as well as the Sabazian Mysteries are assigned to him, indicating that the entire legend came by way of the Phœnicians. This people had also a

Thrace at a very ancient period, eleven generations before the destruction of Troy; also into Thebes and other parts of Greece. He is affirmed to have preceded all other religious teachers; and his disciples were distinguished for their knowledge of medicine, astronomy, and music, also for the employment of symbols and their devotion to a life of celibacy. The legend of the Dionysiac or Bacchic Mysteries recites that Dionysus-Zagreus was a son of Zeus or Jupiter whom he had begotten in the form of a dragon upon the Virgin Korê-Persephoneia, whom older myths have made the same as Demeter or Ceres, reputed to be her mother in the Eleusinian story. It was the purpose of Zeus to place the son thus obtained upon the throne of Olympus. But the seven Titans surprised the young child and tore him in pieces. His heart was rescued by Athenê and swallowed by Zeus, by whom he was again begotten, and again made the heir of the universe.[1] All these scenes were commemorated, each mysta being sworn to secresy; and at the end, the Hierophant chanted: "I have escaped calamity; I have found the better lot."

famous mythical personage or divinity, styled *Rapha*, whose sons or worshippers, the *Rephaim*, or Orpheans, occupied districts in Palestine and east of the Jordan. They were famed, like their Thracian namesakes, for strength of body, disposition for ascetic life, and proficiency in knowledge and the liberal arts.

[1] That ingenious but somewhat fanciful writer, E. Pococke, fondly traces in this legend the evidence of an ancient Lama Hierarchy in Northern Greece similar in constitution to that still existing in Thibet. "The Lamaic system," says he, "was, at the earliest periods of Greece, undoubtedly administered with great vigor. Its contests, however, for supremacy, were many, and vigorously conducted; and but for that Tartar population, which in common with the people of Lebanon, formed so powerful an element in the colonisation of primeval Phœnician Egypt, it would have been impossible to assure its dominant influence over nearly the whole of Hellas. This system of religion will be found to have been so far modified and so far compromised, as to be compelled to take its place in the asyla of the *Mysteries* of Greece, in lieu of the open, and as it were state-position, it once occupied. That Lamaic sovereignity which was once wielded with the vigor of the triple crown in its most palmy days, had lost its imperial, and still more its despotic character; and an oligarchy of the Hellenic Buddhistic priesthood had taken the place of the absolutism of one. Their faith, and the faith of those Athenians who were initiated at the Eleusinian Mysteries, will in the sequel be shown to be identical with that of Pythagoras."

"The great head of this vast system of hierarchic domination which in those ancient days extended over the known world with an uniformity and vigor unparalleled but by the same system of Buddhistic Rome, during the Middle Ages was termed 'Jeenos' by the Greeks, written 'Zeenos,' an appellation

This is the same proclamation as was made by the bride at the nuptial ceremony; and indeed the idea of a sacred marriage is conveyed by the rites of initiation. "Those who are initiated sing: 'I have eaten from the drum; I have drank from the basin [cymbal]; bearing the earthen cup, I have gone to the nuptial chamber.'"[1]

In his relation to the sun, as lord of Heaven, demiurge and Father of Creation, Bacchus was denominated *Πυριπαις, Puripais*, or Son of Fire, and was represented with the phallic symbolism; as was Zeus by that of a serpent, denoting the essential spirit that preceded all things. Hence, in the mystic cista or ark which was opened to the view of the epopta or seer, were exhibited the egg, the phallus and the serpent, typifying the primal essence, the demiurgic power and the organic substance which is rendered operative—thus constituting a symbolism as lofty in sentiment or as gross in sense as is the mind of the person witnessing the spectacle.

After Pontus in Asia Minor, previously held by Persia, had been conquered by Pompey, the worship of Mithras superseded the Dionysia, and extended over the Roman Empire. The Emperor Commodus was initiated into these Mysteries; and they have been maintained by a constant tradition, with their penances and tests of the courage of the candidate for

given to the Buddha pontiffs of antiquity, as well in Phœnicia as in Greece. The Greek term 'Zeus' is simply the form 'Jeyus' inflected, and is the term employed to express the Ruling Saintly Pontiff of his day. Such was the Jeenos, 'the King of Gods and men,' that is of the *devas* (priests) and people in Greece, long before the Homeric days." "The succession of the Lamaic rulers in Greece appears, judging by the accounts left us by Hesiod, to have been settled by the pure decision of the ruling Pontiff, in lieu of the method at present adopted in Tartary. 'There is one new personage begotten by Zeus (the Pontiff) who stands pre-eminently marked in the Orphic Theogony, and whose adventures constitute one of its peculiar features. Zagreus [Chakras or ruler of a continent], 'the horned child,' is the Son of Zeus by his own daughter (or votary) Persephonê (Parisoopani or Durga, called also *Korê* or *Gouree*). He is the favorite of his father; a child of magnificent promise, and predestined to grow up to succeed to supreme dominion.' This intended successor to the Pontificate appears to have been murdered by the Tithyas [Titans] or Heretics. With the usual Buddhistic belief, however, of transmigration, the young Lama is described as born again from the consort of the Jaina Pontiff, the Soo-Lamee [Semelê] or Great Lama Queen. Other accounts represent this new incarnation, who had the name of 'Dio-Nausus,' as being born upon the holy mountain of 'Meroo,' a history converted by the Greeks to the '*meros*,' or thigh of Zeus!" —(*India in Greece*, chap. xvii.)

[1] PSELLUS: *Manuscripts.*

admission, through the Secret Societies of the Middle Ages and the Rosicrucians, down to the modern faint reflex of the latter, the Freemasons.[1] The Mithraic rites supplied the model of the initiatory ceremonies observed in those societies, and are described by Justin Martyr and Tertullian as resembling the Christian Sacraments. The believers were admitted by the rite of baptism; they had a species of Eucharist; while the courage and endurance of the neophyte were tested by twelve consecutive trials denominated *Tortures*, undergone within a cave constructed for the purpose, and lasted forty days before he was admitted to a participation in the Mysteries.[2] The peculiar symbol of these rites have been found all over Europe; and the burial-place of the Three Kings of Cologne, Caspar, Balthasar, and Melchior, were shown as the tombs of the Magians that visited Bethlehem. The Gnostics borrowed largely from them; and in time their very festival became the Christmas of the Church. The Jews, too, derived from them the Pharisean doctrines of future rewards and punishments, a hierarchy of angels as well as of evil demons, the immortality of the soul, and future judgment. All these were features of the Zoroastrian system; but were rejected by the Sadducees or sacerdotal party who adhered to the Mosaic polity and rejected all foreign doctrines.

The Cabeirian Mysteries appear to have been the least understood. Indeed, they were probably different in different countries. Creuzer traces them to the Phœnicians, and associates the worship with that of the Moon-god. Herodotus identifies the deities with the sons of Phtha or Hephaistos in Egypt; and Damascius with the seven sons of Sadyk, the Phœnician deity, of whom Esmun or Asclepius was the eighth. They are probably identical with the Patæci or *fetishes* of the Phœnicians. Most authors agree that they varied in number, and that their worship, which was very ancient in Samothrace and in Phrygia, was carried to Greece by the Pelasgians. Some

[1] C. W. KING: *The Gnostics and their Remains*, p. 47. The late Godfrey Higgins relates (*Anacalypsis*, vol. i.) that a Mr. Ellis was enabled, by aid of the Masonic symbols, to enter the adytum of a Brahmanical temple in Madras.

[2] "He baptises his believers and followers; he promises the remission of sins at the sacred fount, and thus initiates them into the religion of Mithras; he marks on the forehead his own soldiers; he celebrates the oblation of bread (with water); he brings in the symbol of the resurrection, and wins the crown with the sword—in order that he may confound and judge us by the faith of his own followers."—TERTULLIAN, *Præscript.*

believe them to have been Demeter, Persephonê, and Pluto, and others add a fourth, Cadmus or Kadmiel, the same as Hermes and Æsculapius. They were also worshipped at Lemnos. The goddess Astartê was likewise celebrated with Pothos and Phaëthon "in most holy ceremonies" of the same nature.

The peculiar form of the Hermaic statues, called "*Baalim*," in the *Old Testament*, was adopted from the Cabeirian Mysteries. According to Herodotus, "the Samothracians received these Mysteries from the Pelasgians, who before they went to live in Attica, were dwellers in Samothrace, and imparted their religious ceremonies to the inhabitants. The Athenians, then, who were the first of all the Greeks to make their statues of Hermes in this way, learnt the practice from the Pelasgians; and by this people a religious account of the matter is given, which is explained in the Samothracian Mysteries."[1]

It is apparent that the idolatry ascribed to the Israelites and other inhabitants of Palestine was borrowed from these rites. Plutarch supposed the Feast of Tabernacles to have been Bacchanalian, and notices the carrying of the thyrsus at the feast of trumpets. The Mysteries of the Greeks were connected solely with the worship of the divinities in the Underworld; and such appears to have constituted a part of the orgies of Baal-Peor.[2] "The children of Israel walked in the statutes of the heathen, did secretly (in the Mysteries) things that were not right against the Lord their God, built high places in all their cities, set up Hermaic statues and the emblems of Venus-Astartê in every high hill and under every green tree, worshipped all the host of heaven, and served Baal-Hercules, the god of Tyre."[3] So closely did the practices as described by the prophets Hosea, Amos, Micah, Ezekiel, and Jeremiah, resemble those connected with the Phœnician worship, including the mystic orgies, the sacred dances and processions, that the description of the one is equivalent to that of the other. Prior to the Babylonish captivity, the religion of Tyre, Sidon, and Palestine appears to have been general among the Israelitish tribes; but after that event, the Persian influence evidently predominated. But the Macedonians introduced the

[1] HERODOTUS, ii. 51.

[2] *Psalms*, cvi. 28. "They joined themselves also unto Baal-Peor, and ate the sacrifices of the dead."

[3] 2 *Kings*, xvii. 7–17, abridged.

rites of Bacchus, at a later period; and among them also we have the testimony of St. Jerome, A. D. 400, that in the place where the Redeemer cried in the manger, the lament of women for Adonis has been heard even in recent times.[1] The Roman senate, in the reign of Theodosius the Great, prohibited the further exercise of the old religious rites; after which they fell into general disrepute. But they were secretly observed in all parts of the empire for a long period. To the fanatical hordes of Islam, proclaiming with the edge of the cimiter that God was One and Mohammed was his Apostle, is to be accredited the extinction of the Mystic Orgies in the East, as well as the desecration of shrines and the almost total destruction of libraries and the works of ancient art. Singular are the compensations of history; the Arabian race planted their colonies with the Mosaic worship in Palestine, and the Mysteries in Phœnicia, and after chiliads of years, commissioned the destroyers to go over those lands like locusts to consume and eradicate the product of their own planting.

[1] *Epistle* 49, *to Paulinus.*

THE

SYMBOLICAL LANGUAGE

OF

ANCIENT ART AND MYTHOLOGY.

PRINCIPLES OF ANCIENT MYTHOLOGY.

1. As all the most interesting and important subjects of ancient art are taken from the religious or poetical mythology of the times, a general analysis of the principles and progress of that mythology will afford a more complete, as well as more concise, explanation of particular monuments than can be conveyed in separate dissertations annexed to each.

2. The primitive religion of the Greeks, like that of all other nations not enlightened by Revelation, appears to have been elementary, and to have consisted in an indistinct worship of the sun, the moon, the stars, the earth, and the waters,[1] or rather to the spirits supposed to preside over those bodies, and to direct their motions, and regulate their modes of existence. Every river, spring, or mountain had its local genius or peculiar deity; and as men naturally endeavor to obtain the favor of their gods by such means as they feel best adapted to win their own, the first worship consisted in offering to them certain portions of whatever they held to be most valuable. At the same time that the regular motions of the heavenly bodies, the stated returns of summer and winter, of day and night, with all the admirable order of the universe, taught them to believe in the existence and agency of such superior powers, the irregular and destructive efforts of nature, such as lightning and tempests, inundations and earthquakes, persuaded them that these mighty beings had passions and affections similar to their own, and only differed in possessing greater strength, power, and intelligence.

[1] PLATO: *Cratylus*, 31. "It appears to me (said Socrates) that the first men of those connected with Greece considered those only as gods, whom many of the Barbarians now do; namely, the Sun, Moon, Earth, Stars, and Sky."

3. In every stage of society, men naturally love the marvellous; but in the early stages, a certain portion of it is absolutely necessary to make any narration sufficiently interesting to attract attention, or obtain an audience: whence the actions of gods are intermixed with those of men in the earliest traditions or histories of all nations; and poetical fable occupied the place of historical truth in their accounts of the transactions of war and policy, as well as in those of the revolutions of nature and origin of things. Each had produced some renowned warriors, whose mighty achievements had been assisted by the favor, or obstructed by the anger, of the gods; and each had some popular tales concerning the means by which those gods had constructed the universe, and the principles upon which they continued to govern it: whence the Greeks and Romans found a Hercules in every country which they visited, as well as in their own;[2] and the adventures of some such hero supply the first materials for history, as a cosmogony or theogony exhibits the first system of philosophy, in every nation.

4. As the maintenance of order and subordination among men required the authority of a supreme magistrate, the continuation and general predominance of order and regularity in the universe would naturally suggest the idea of a supreme God, to whose sovereign control all the rest were subject; and this ineffable personage the primitive Greeks appear to have called by a name expressive of the sentiment which the contemplation of his great characteristic attribute naturally inspired, Zeus, *Dseus*, or *Deus*[3] (*eu* diphthong), signifying, accord-

[2] This statement seems to require some qualification. Hercules was originally the tutelar deity of Tyre, the same as Baal or Moloch, the Fire-god of the Hebrew Scriptures; and hence, by a figure of speech, he is described as having visited every country to which the Tyrian commercial and exploring expeditions resorted. Some have derived the name from אור-כול, *aur-chol*, the light of the universe; but the Sanscrit *Heri-Culyus*, or Lord of the Noble, is almost equally plausible. An inscription in Malta has been deciphered as follows: מלקרת אדנז בעל צרא, *Melkarth Adonin Baal Tzura*, Melkarth, our Lord, the Baal, or tutelar deity of Tyre. He was represented by the Sun, whose annual progress through the Signs of the Zodiac was typified and commemorated by the twelve *Orgies*, or Works of Hercules. This legend was plagiarised by the Greeks, and travestied after their peculiar manner.—A. W.

[3] PHURNUTUS: *Concerning the Nature of the Gods*, ii.: "By certain ones he (Zeus) is also called *Deus*."

The letter Ζ (*zeta*) was, as is well known, no other than ΔΣ or ΣΔ (*ds* or *sd*) expressed by one character; and in the refinement of language and the varying of the dialects, the sigma was frequently dropped, as appears from the very ancient medals of Zanklé in Sicily, inscribed DANKLE.

In the genuine parts of the Iliad and Odyssey, there is no instance of a vowel continuing short before ΔΕΟΣ, ΔΕΙΝΟΣ, ΔΕΙΔΩ, etc.; so that the initial was originally a double consonant, probably ΔΣ; which at first became ΔΔ, and afterwards Δ, though the metre of the old bards has preserved the double time in the utterance.

ing to the most probable etymology, reverential fear or awe. Their poets, however, soon debased his dignity, and made him the subject of as many wild and extravagant fables as any of his subject-progeny; which fables became a part of their religion, though never seriously believed by any but the lowest of the vulgar.

5. Such appear to be the general principles and outlines of the popular faith, not only among the Greeks, but among all other primitive nations not favored by the lights of Revelation; for though the superiority and subsequent universality of the Greek language, and the more exalted genius and refined taste of the early Greek poets, have preserved the knowledge of their sacred mythology more entire, we find traces of the same simple principles and fanciful superstructures, from the shores of the Baltic to the banks of the Ganges: and there can be little doubt, that the voluminous poetical cosmogonies still extant among the Hindus, and the fragments preserved of those of the Scandinavians, may afford us very competent ideas of the style and subjects of those ponderous compilations in verse, which constituted the mystic lore of the ancient priests of Persia,[4] Germany,[5] Spain, Gaul, and Britain; and which in the two latter countries were so extensive, that the education of a Druid sometimes required twenty years.[6] From the specimens above mentioned, we may, nevertheless, easily console ourselves for the loss of all of them as poetical compositions, whatever might have been their value in other respects.

THE MYSTERIES.

6. But besides this vulgar religion, or popular mythology, there existed, in the more civilised countries of Greece, Asia, and Egypt, a secret or mystic system, preserved, generally, by an hereditary priesthood, in temples of long-established sanctity; and only revealed, under the most solemn vows of secresy, to persons who had previously proved themselves to be worthy of the important trust. Such were the Mysteries of Eleusis, in Attica, which being so near to the most polished, powerful, and learned city of Greece, became more celebrated and more known than any others; and are, therefore, the most proper

[4] HERMIPPUS: *apud Plin.* lib. xxx. c. 1. Vicies centum millia versuum a Zoroastre condita.

[5] TACITUS: *Germany.* Celebrant (Germani) carminibus antiquis, quod unum apud illos memoriæ et annalium genus, Tuistonem deum terra editum, et filium Mannum originem gentis conditoresque.

[6] CÆSAR: *de Bello Gallica*, vi. Magnum ibi numerum versuum ediscere dicuntur; itaque nonnulli annos vicenos in disciplina permanent; neque fas esse existimant ea litteris mandare.

for a particular investigation, which may lead to a general knowledge of all.[7]

7. These mysteries were under the guardianship of Ceres and Proserpina, and were called *teletai*, *endings*, or *finishes*, because no person could be perfect that had not been initiated either into them or some others. They were divided into two stages or degrees, the first or lesser of which was a kind of holy purification, to prepare the mind for the divine truths which were to be revealed to it in the second or greater. From one to five years of probation were required between them; and at the end of it, the initiate, on being found worthy, was admitted into the inmost recesses of the temple, and made acquainted with the first principles of religion;[8] *the knowledge of the God of nature; the first, the supreme, the intellectual;*[9] *by which men had been reclaimed from rudeness and barbarism to elegance and refinement, and been taught not only to live with more comfort, but to die with better hopes.*[10]

8. When Greece lost her liberty, the periods of probation were dispensed with in favor of her acknowledged sovereigns;[11]

[7] The secret or Mystical system appears to have been the basis of the ancient worship; the difference between the sacred rites and legends of the several countries being more in form than in substance. The designation of MYSTERY or *vailing* is applied to it as having been vailed from all except the initiated. The doctrines thus concealed were denominated GNOSIS, or knowledge, and SOPHIA, or wisdom; and were accounted too sacred for profane or vulgar inspection. They were regarded as including all science of a higher character, the moral and theurgical by preference. The interior doctrines, supposed to have been treated of by the Alexandrian Jews, were called the *Apocrypha*, or hidden things; while the disclosures by the early Christian teachers were termed the *Apocalypse*, or unvailing. The memorable words of Socrates were plain in meaning to the initiated: "We owe the cock to Æsculapius; pay it, and do not neglect it." It was the last offering made by candidates who had been inducted into the Greater Mysteries; and the dying philosopher thus avowed his consciousness that he also was undergoing the last test or discipline, and was about to witness the revelation. While on their probation, the candidates were called *neophytes*, or new-born, and *mystæ*, or vailed, while those that had passed all the trials successfully were denominated *epoptæ*, or seers, as having learned the wisdom of the gods.

A. W.

[8] SALMASIUS: not. in Æl. Spartan. Hist. p. 116. MEURSIUS: *Eleusinia*, c. viii. etc.

[9] PLUTARCH: *Concerning Isis and Osiris.* "The end of which is the knowledge of the First, the Lord, and the noëtic."

[10] CICERO: *De Leg.* i. c. 24. Mihi cum multa eximia divinaque videntur Athenæ tuæ peperisse—tum nihil melius illis mysteriis, quibus ex agresti immanique vita exculti, ad humanitatem mitigati sumus: initiaque, ut appellantur, ita revera principia vitæ cognovimus: neque solum cum lætitia vivendi rationem accepimus, sed etiam cum spe meliori moriendi.

PLUTARCH: *Consolatory Letter*, x. "As for what you hear others say, who persuade the vulgar that the soul, whenever freed from the body, suffers no inconvenience or evil, nor is sensible at all, I know that you are better grounded in the doctrines delivered to us from our ancestors, as also in the Orgies of Dionysus, for the mystic symbols are well known to us, who are of the brotherhood."

[11] PLUTARCH: *Demetrius.*

but, nevertheless, so sacred and awful was this subject, that even in the lowest stage of her servitude and depression, the Emperor Nero did not dare to compel the priests to initiate him, on account of the murder of his mother.[12] To divulge anything thus learned was everywhere considered as the extreme of wickedness and impiety, and at Athens was punished with death;[13] on which account Alcibiades was condemned, together with many other illustrious citizens, whose loss contributed greatly to the ruin of that republic, and the subversion of its empire.[14]

9. Hence it is extremely difficult to obtain any accurate information concerning any of the mystic doctrines; all the early writers turning away from the mention of them with a sort of religious horror,[15] and those of later times, who have pretended to explain them, being to be read with much caution, as their assertions are generally founded in conjecture, and oftentimes warped by prejudices in favor of their own particular systems and opinions in religion and philosophy. Little more direct information is, indeed, to be obtained from ancient writers than that contained in the above-cited passages, from which we only learn that more pure, exalted, and philosophical doctrines concerning the nature of the Deity and the future state of man were taught than those which were derived from the popular religion.

10. From other passages, however, we learn that these doctrines were conveyed under allegories and symbols,[16] and that the completely initiated were called *inspectors* (*seers*):[17] whence we may reasonably infer that the last stage of initiation consisted in an explanation and exposition of those allegorical tales and symbolical forms, under which they were vailed. "All that can be said concerning the gods," says Strabo, "must be by the exposition of old opinions and fables; it being the custom of the ancients to wrap up in enigma and

[12] SUETONIUS: *Nero*, xxxiv.

[13] ANDOCIDES: *Oration concerning the Mysteries.*

[14] THUCYDIDES: iv. 45.

[15] PLUTARCH: *Symposiacs*, ii. 3. "Other matters, according to Herodotus, it is proper to be silent about, being a mystical subject."

According to Clement of Alexandria, the tragedian Æschylus narrowly escaped being murdered on the stage of the theatre for using an expression which was supposed to have been taken from the Mystic Orgies, and only escaped by showing the people that he had never been initiated.

[16] PROCLUS: *Theology of Plato*, i. 4. "The Orpheans endeavored to express divine things by symbols, the Pythagoreans by similitudes."

DEMETRIUS: *Phaler. De Eloc.* 100. "Wherefore also the Mysteries are expressed in allegories, for the purpose of inciting confusion of mind and terror, as in darkness and night."

[17] *Epoptai* or *Ephori.* All that is left in ancient authors concerning the ceremonies of initiation, etc., has been diligently collected and arranged by Meursius, in his *Eleusinia.*

fable their thoughts and discourses concerning nature; which are not therefore easily explained."[18] "In all initiations and mysteries," says Proclus, "the gods exhibit themselves under many forms, and with a frequent change of shape; sometimes as light, defined to no particular figure; sometimes in a human form; and sometimes in that of some other creature."[19] The wars of the Giants and Titans, the battle of the Python against Apollo, the flight of Bacchus, and wandering of Ceres, are ranked by Plutarch with the Ægyptian tales concerning Osiris and Typhon, as having the same meaning as the other modes of concealment employed in the mystic religion.[20]

11. The remote antiquity of this mode of conveying knowledge by symbols, and its long-established appropriation to religious subjects, had given it a character of sanctity unknown to any other mode of writing; and it seems to have been a very generally received opinion, among the more discreet Heathens, that divine truth was better adapted to the weakness of human intellect, when vailed under symbols, and wrapped in fable and enigma, than when exhibited in the undisguised simplicity of genuine wisdom or pure philosophy.[21]

12. The art of conveying ideas to the sight has passed through four different stages in its progress to perfection. In the first, the objects and events meant to be signified, were simply represented: in the second, some particular characteristic quality of the individual was employed to express a general quality or abstract idea; as a horse for swiftness, a dog for vigilance, or a hare for fecundity; in the third, signs of convention were contrived to represent ideas, as is now practiced by the Chinese: and, in the fourth, similar signs of convention were adopted to represent the different modifications of tone in the voice; and its various divisions, by articulation, into distinct portions or syllables. This is what we call alphabetic writing; which is much more clear and simple than any other; the modifications of tone by the organs of the mouth, being much less various, and more distinct, than the modifications of ideas by the operations of the mind. The second, however,

[18] STRABO: lib. x. p. 474.

[19] PROCLUS: *The Republic. of Plato.*

[20] PLUTARCH: *Isis and Osiris*, 25. "What they sing about among the Greeks concerning the Giants and Titans, and certain horrid acts of Kronos (Saturn), as also of the combats of Python with Apollo, the flights of Dionysus (Bacchus), and the wanderings of Demeter (Ceres) come nothing short of the relations about Osiris and Typhon, and others, which everybody may lawfully and freely hear, as they are told in the mythological story. The like may also be said of those things which, being vailed over in the mystic rites and sacred ceremonies of initiation, are therefore kept private from the sight and hearing of the common people."

[21] MAXIMUS TYRIUS: *Dissertation*, x. 4.

which, from its use among the Ægyptians, has been denominated the *hieroglyphical mode* of writing, was everywhere employed to convey or conceal the dogmas of religion; and we shall find that the same symbols were employed to express the same ideas in almost every country of the northern hemisphere.

ANCIENT COINS.

13. In examining these symbols in the remains of ancient art, which have escaped the barbarism and bigotry of the Middle Ages, we may sometimes find it difficult to distinguish between those compositions which are mere efforts of taste and fancy, and those which were emblems of what were thought divine truths; but, nevertheless, this difficulty is not so great, as it at first view appears to be; for there is such an obvious analogy and connection between the different emblematical monuments, not only of the same, but of different and remote countries, that, when properly arranged and brought under one point of view, they, in a great degree, explain themselves by mutually explaining each other. There is one class, too, the most numerous and important of all, which must have been designed and executed under the sanction of public authority; and therefore, whatever meaning they contain, must have been the meaning of nations, and not the caprice of individuals.

14. This is the class of coins, the devices upon which were always held so strictly sacred, that the most proud and powerful monarchs never ventured to put their portraits upon them, until the practice of deifying sovereigns had enrolled them among the gods. Neither the kings of Persia, Macedonia, or Epirus, nor even the tyrants of Sicily, ever took this liberty; the first portraits that we find upon money being those of the Ægyptian and Syrian dynasties of Macedonian princes, whom the flattery of their subjects had raised to divine honors. The artists had indeed before found a way of gratifying the vanity of their patrons without offending their piety, which was by mixing their features with those of the deity whose image was to be impressed; an artifice which seems to have been practiced in the coins of several of the Macedonian kings, previous to the custom of putting their portraits upon them.[22]

15. It is, in a great degree, owing to the sanctity of the

[22] See those of Archelaus, Amyntas, Alexander II., Perdiccas, Philip, Alexander the Great, Philip Aridæus, and Seleucus I., in all which the different characters and features, respectively given to the different heads of Hercules, seem meant to express those of the respective princes. For the frequency of this practice in private families among the Romans, see STATII SYLV. l. 1, 231–4.

devices, that such numbers of very ancient coins have been preserved fresh and entire; for it was owing to this that they were put into tombs, with vases and other sacred symbols, and not as Lucian has ludicrously supposed, that the dead might have the means of paying for their passage over the Styx: the whole fiction of Charon and his boat being of late date, and posterior to many tombs in which coins have been found.[23]

16. The first species of money that was circulated by tale, and not by weight, of which we have any account, consisted of spikes or small obelisks of brass or iron, which were, as we shall show, symbols of great sanctity, and high antiquity. Six of them being as many as the hand could conveniently grasp, the words *obolus* and *drachma*, signifying *spike* and *handful*, continued, after the invention of coining, to be employed in expressing the respective value of two pieces of money, the one of which was worth six of the other. In Greece and Macedonia, and probably wherever the Macedonians extended their conquests, the numerary division seems to have regulated the scale of coinage; but, in Sicily and Italy, the mode of reckoning by weight, or according to the lesser talent, and its subdivisions,[24] universally prevailed. Which mode was in use among the Asiatic colonies, prior to their subjection to the Athenians or Macedonians, or which is the most ancient, we have not been able to discover. Probably, however, it was that by weight, the only one which appears to have been known to the Homeric Greeks; the other may have been introduced by the Dorians.[25]

17. By opening the tombs, which the ancients held sacred, and exploring the foundations of ruined cities, where money was concealed, modern cabinets have been enriched with more complete series of coins than could have been collected in any period of antiquity. We can thus bring under one point of view the whole progress of the art from its infancy to its decline, and compare the various religious symbols which have been employed in ages and countries remote from each other.

[23] The whole legend of Charon and his boat to conduct passengers or spirits from the living world to the region of the dead, was taken from the Egyptian Judgment of Amenti. After the inquest upon the deceased person had been satisfactorily concluded at the *Kiroun*, or sacred tower, an offering was made to the divinities of the Underworld, and the body ferried over the Acheron to the Catacombs. The Orphic Mysteries of Thrace made them a part of the mystic rites.—A. W.

[24] BENTLEY: *On the Epistles of Phalaris*, &c. PAUSAN. l. i. c. 39.

[25] RAWLINSON: *Herodotus*, App. to Book, i. "A gold coinage existed among the Asiatic Greeks, as at Phocæa, Cyzicus, Lampsacus, Abydos, &c. It was copied from the Lydian, to which it conformed in weight and general character." As far as has been ascertained, the Lydian coinage is of the highest antiquity.—A. W.

These symbols have the great advantage over those preserved in other branches of sculpture, that they have never been mutilated or restored; and also that they exhibit two compositions together, one on each side of the coin, which mutually serve to explain each other, and thus enable us to read the symbolical or mystical writing with more certainty than we are enabled to do in any other monuments. It is principally, therefore, under their guidance that we shall endeavor to explore the vast and confused labyrinths of poetical and allegorical fable; and to separate as accurately as we can, the theology from the mythology of the ancients: by which means alone we can obtain a competent knowledge of the Mystic, or, as it was otherwise called, the Orphic faith, and explain the general style and language of symbolical art in which it was conveyed.

BACCHUS OR DIONYSUS.

18. Ceres and Bacchus (or Demeter and Dionysus or Iacchus), called in Ægypt Isis and Osiris, and in Syria, Venus and Adonis (Astartê and Adoni), were the deities in whose names, and under whose protection persons were most commonly instructed in this faith.[26] The word Bacchus or Iacchus is a title derived from the exclamations uttered in the festivals of this god,[27] whose other Latin name, *Liber*, is also a title signifying the same attribute as the Greek epithet, *Lusios*, or *Luson*, which will be hereafter explained. But, from whence the more common Greek name, *Dionusos*, is derived, or what it signifies, is not so easy to determine, or even to conjecture with any reasonable probability. The first part of it appears to be from *Deus*, *Dios*, or *Dis*, the ancient name of the supreme universal god; but whether the remainder is significant of the place from which this deity came into Greece, or of some attribute belonging to him, we cannot pretend to say, and the conjectures of etymologists, both ancient and modern, concerning it are not worthy of notice.[28] An ingenious writer in the *Asiatic Researches* derives the whole name from a Sanscrit title of an Oriental demi-god,[29] and as Ausonius says it was

[26] HERODOTUS: ii. 42. "They (the Egyptians) declare Osiris to be identical with Dionysus," or Bacchus.

EURIPIDES: *Bacchæ*, 73. "Oh happy, blessed is he that witnesseth the initiation of the deities, for he venerateth the source of life; not only does he divine the Orgies of Cybele, the Great Mother, but waving the thyrsus, and crowned with ivy, he is also a votary of Dionysus."

[27] They are in fact the same name in different dialects, the ancient verb *ΓΑΧΩ*, in Laconian *ΒΑΧΩ*, having become by the accession of the augment *ΓΙΓΑΧΩ*, v. *ιαχω*.

[28] See MACROBIUS: i. c. 18, & BRYANT: *Ancient Mythology*, iii. 103.

[29] *Asiatic Researches*, iii. p. 304. Deva Nahusha or Deo-nus. He is said to have overcome the adversaries of the Brahmans in all countries, and after-

Indian.[30] this derivation appears more probable than most others of the kind.

19. At Sicyon, in the Peloponnesus, he was worshipped under another title, which we shall not venture to explain any further than that it implies his having the peculiar superintendence and direction of the characteristics of the female sex.[31] At Lampascus, too, on the Hellespont, he was venerated under a symbolical form adapted to a similar office, though with a title of a different signification, *Priapus*, which will be hereafter explained.[32]

20. According to Herodotus, the name Dionysus, or Bacchus, with the various obscene and extravagant rites that distinguished his worship, was communicated to the Greeks by Melampus,[33] who appears to have flourished about four generations before the Trojan war,[34] and who is said to have received his knowledge of the subject from Cadmus and the Phœnicians, who settled in Bœotia. The whole history, however, of this Phœnician colony is extremely questionable; and we shall show in the sequel that the name Cadmus was probably a corruption of a mystic title of the Deity.[35] The Cadmii, a people occupying Thebes, are mentioned in the

ward to have become a serpent. Whatever the plausibility of the legend, Bacchus or Dionysus was identified with the serpent-worship wherever found.—A. W.

[30] AUSONIUS. *Epigram*. xxv.

Ogygia me Bacchum vocat,
Osirin Ægyptus putat;
Mysii Phanacem nominant;
Dionysum Indi existimant, &c.

[31] Clement, of Alexandria, declares that he was denominated *Choiropsale* by the Sicyonians, a low term expressing immodest practices with women.

[32] ATHENÆUS: *Dipnosophistæ*, i. 23. "Priapus was honored by the people of Lampsacus; Dionysus or Bacchus bearing that designation, as he is also called Thriambus and Dithyrambus."

[33] HERODOTUS: ii. 49. "Melampus introduced into Greece the name of Dionysus, his worship and the procession of the phallus. He did not so completely apprehend the whole doctrine as to be able to communicate it entirely, but various sages since his time have carried out his teachings to greater perfection; still it is certain that Melampus introduced the phallus, and that the Greeks learnt from him the ceremonies which they now perform. I therefore maintain that Melampus, who was a wise man, having the art of vaticination, became acquainted with the Dionysian worship through knowledge derived from Egypt, and that he introduced it into Greece, with a few slight changes, together with certain other customs. I can not allow that the Dionysiac ceremonies in Greece are so nearly the same as the Egyptian, merely from coincidence; they would have been more Greek in their character and of less recent origin. Nor can I admit that the Egyptians borrowed these customs, or any other whatever from the Greeks. My opinion is that Melampus got his knowledge of them from Cadmus, the Tyrian, and the companions who accompanied him into the country called Bœotia."

It is hardly necessary to remark that Cadmus was a deity, identical with Hermes. Thoth and Æsculapius; also that Melampus or black-foot is but an epithet for an Egyptian. He was doubtless a fictitious character.—A. W.

[34] *Odyssey*, xv. 226, et seqq.

[35] *Kasmillus* or *Kadmiel* is the name of one of the gods of the Samothracian Mysteries.—A. W.

Iliad;[36] and Ino, or Leucothoë, a daughter of Cadmus, is mentioned as a sea-goddess in the *Odyssey*.[37] But no notice is taken in either poem of his being a Phœnician; nor is it distinctly explained whether the poet understood him to have been a man or a god, though the former is more probable, as his daughter is said to have been born mortal.

ORIGIN OF THE MYSTICAL RITES.

21. General tradition has attributed the introduction of the mystic religion into Greece, to Orpheus, a Thracian;[38] who, if he ever lived at all, lived probably about the same time with Melampus, or a little earlier.[39] The traditions concerning him are, however, extremely vague and uncertain; and the most learned and sagacious of the Greeks is said to have denied that such a person had ever existed;[40] but, nevertheless, we learn from the very high authority of Strabo that the Greek music was all Thracian or Asiatic,[41] and, from the unquestionable testimony of the *Iliad*, that the very ancient poet Thamyris was of that country,[42] to which tradition has also attributed the other old sacerdotal bards, Musæus and Eumolpus.[43]

22. As there is no mention, however, of any of the mystic deities, nor of any of the rites with which they were worshipped, in any of the genuine parts, either of the *Iliad* or *Odyssey*, nor any trace of the symbolical style in any of the works of art described in them, nor of allegory or enigma in the fables which adorn them, we may fairly presume that both the rites of initiation and the worship of Bacchus are of a later period, and were not generally known to the Greeks till after the composition of those poems.[44] The Orphic Hymns, too, which appear to have been invocations or litanies used in

[36] *Iliad*, v. 807.

[37] *Odyssey*, v. 339.

[38] EUSEBIUS: *Præparatio Evangeli.* i. ch. 6. "They say that Orpheus, the son of Œagreus brought the Mysteries from the Egyptians and communicated them to the Greeks."

ARISTOPHANES: *The Frogs*, 1032. "Orpheus showed us the initiations." —*Teletai.*

PROCLUS: *Theology of Plato*, i. 5. "All theology among the Greeks is the outbirth of the Orphic Mystagogy."

PAUSANIAS: *Corinth*, xxx. 2. "The Æginetans have the initiation of Hekatê every year, saying that Orpheus the Thracian instituted the rites."

[39] According to the Parian or Arundelian Marbles, the Eleusinian mysteries were introduced 175 years before the Trojan war; but Plutarch attributes their introduction to Eumolpus, *de Exil.*

[40] CICERO: *Nature of the Gods*, i. c. 28. Orpheum poetam docet Aristoteles nunquam fuisse. The passage is not in the works of Aristotle now extant.

[41] STRABO: x. p. 471.

[42] *Iliad*, iii. 595.

[43] PLUTARCH: *On Banishment.*

[44] Some suppose them to have been the more ancient worship, thus vailed for preservation.—A. W.

the Mysteries[45] are proved, both by the language and the matter, to be of a date long subsequent to the Homeric times, there being in all of them abbreviations and modes of speech not then known, and the form of worshipping or glorifying the deity by repeating adulatory titles, not being then in use, though afterward common.[46]

PHALLIC AND PRIAPIC SYMBOLISM.

23. In Ægypt, nevertheless, and all over Asia, the mystic and symbolical worship appears to have been of immemorial antiquity. The women of the former country carried images of Osiris in their sacred processions, with a movable phallus of disproportionate magnitude, the reason for which Herodotus does not think proper to relate, because it belonged to the mystic religion.[47] Diodorus Siculus, however, who lived in a more communicative age, informs us that it signified the generative attribute,[48] and Plutarch, that the Ægyptian statues of Osiris had the phallus to signify his procreative and prolific power,[49] the extension of which through the three elements of air, earth, and water, they expressed by another kind of statue, which was occasionally carried in procession, having a triple symbol of the same attribute.[50] The Greeks usually represented the phallus alone, as a distinct symbol, the meaning of which seems to have been among the last discoveries revealed to the initiated.[51] It was the same, in emblematical writing, as the Orphic epithet, *Pan-genetor, universal generator*, in which sense it is still employed by the Hindus.[52] It has also been observed among the idols of the native Americans[53] and ancient Scandinavians[54]; nor do we think the conjecture of an ingenious writer improbable who supposes that the maypole was a symbol of the same meaning, and the first of May a great phallic festival both among the ancient Britons and Hindus, it being still celebrated with nearly the same rites in both countries.[55] The Greeks changed, as usual, the personi-

[45] PAUSANIAS: *Attica*, c. xxxvii. s. 3. "Whoever has witnessed an initiation at Eleusis, or those called Orphic, knows what I say."

[46] ARRIAN, lib. v.

[47] HERODOTUS: ii. 48.

[48] DIODORUS SICULUS: i. 88.

[49] *Isis and Osiris.* "They exhibit the statue in human semblance, holding the sexual part prominent as fecundating and nourishing."

[50] *Isis and Osiris.* "They display the emblem and carry it around, having the sexual parts threefold."

[51] TERTULLIAN: *Concerning the Valentinians*, (a sect of Ophites or of Gnostics.) "After many sighings of the seers (*epoptæ*), the entire sealing of the tongue, (from divulging it) an image of the virile organ is revealed."

[52] SONNERAT: *Voyage aux Indes.*

[53] LAFITAU, *Mœurs des Sauvages*, i. v. 150.

[54] OLAUS RUDBECKIUS: *Atlantica*, p. ii, c. 5.

[55] MAURICE: *Indian Antiquities*, vi. pp. 87–94.

fied attribute into a distinct deity called Priapus, whose universality was, however, acknowledged to the latest periods of heathenism.[56]

THE MYSTIC EGG.

24. In this universal character he is celebrated by the Greek poets, under the title of *Eros*, Love or Attraction, the first principle of animation, the father of gods and men, and the regulator and disposer of all things.[57] He is said *to pervade the universe with the motion of his wings, bringing pure light: and thence to be called the splendid, the self-illumined, the ruling Priapus*[58]—light being considered in this primitive philosophy as the great nutritive principle of all things.[59] Wings are attributed to him as the emblems of spontaneous motion; and he is said to have sprung from the egg of night, because the Egg was the ancient symbol of organic matter in its inert state, or, as Plutarch calls it, the material of generation, containing the seeds and germs of life and motion without being actually possessed of either. It was, therefore, carried in procession at the celebration of the Mysteries; for which reason Plutarch, in the passage above cited, declines entering into a more particular disquisition concerning its nature, the Platonic interlocutor in the Dialogue observing, that, though *a small question, it comprehended a very great one, concerning the generation of the world itself, known to those who understood the Orphic and sacred language, the egg being consecrated, in the Bacchic mysteries, as the image of that which generated and contained all things in itself.*[60]

THE SERPENT-SYMBOL.

25. As organic substance was represented by the symbol of the Egg, so the principle of life, by which

[56] *Titul antiq. in Gruter*, i. 195, No. 1. PRIEPO PANTHEO.

[57] ARISTOPHANES: *Birds*, 693. HESIOD: *Theogony*, 116. *Orphic Hymn*, v. 29 and 57.

[58] *Orph. Hymn*, V. v. 5.

[59] SOPHOCLES: *Œdipus Tyrannus*, 1437.

[60] PLUTARCH: *Symposiacs*, ii. 3. "They suspected that I held the Orphic and Pythagorean dogmas, and refused to eat the egg (as some do the heart and brain), because it is sacred; imagining it to be the first principles of generated existence. * * Soon after Alexander proposed the problem concerning the egg and the bird, which was the first. My friend Sylla saying that with this little question, as with an engine, was involved the great and weighty one concerning the genesis of the world, declared his dislike of such problems. * * I speak to those who understand the sacred legend of Orpheus, which shows not only that the egg is before the bird, but makes it before all things. The other matter we will not speak about, being as Herodotus says, of a mystic character. * * * Therefore, in the Orgies of Dionysus it is usual to consecrate an egg as representing that which generates and contains all things in itself."

it was called into action, was represented by that of the Serpent; which having the property of casting its skin, and apparently renewing its youth, was naturally adopted for that purpose. We sometimes find it coiled round the egg, to express the incubation of the vital spirit; and it is not only the constant attendant upon the guardian deities of Health,[61] but occasionally employed as an accessory symbol to almost every other god,[62] to signify the general attribute of immortality. For this reason it served as a general sign of consecration; [63] and not only the deified heroes of the Greeks, such as Cecrops and Erichthonius, but the virgin mother of the Scythians (Echidna), and the consecrated founder of the Japanese, were represented terminating in serpents.[64] Both the Scythians and Parthians, too, carried the image of a serpent or dragon, upon the point of a spear, for their military standard,[65] as the Tartar princes of China still continue to do; whence we find this figure perpetually represented on their stuffs and porcelain, as well as upon those of the Japanese. The inhabitants of Norway and Sweden continued to pay divine honors to serpents down to the sixteenth century; [66] and almost all the Runic inscriptions, found upon tombs, are engraved upon the sculptured forms of them; [67] the emblems of that immortality to which the deceased were thus consecrated. Macha Alla, the god of life and death among the Tartars, has serpents entwined round his limbs and body to express the first attribute, and human skulls and scalps on his head and at his girdle, to express the second.[68] The jugglers and diviners also, of North America, make themselves girdles and chaplets of serpents, which they have

[61] PHURNUTUS: *Concerning the nature of the Gods*, xxxiii. "They have set apart the serpent to him (Æsculapius), because those who are engaged in this healing art make use of it as a symbol for becoming young as it were after sickness, and putting off old age."

[62] JUSTIN MARTYR: *Apology*, ii. "By all among you who worship the heathen gods, the serpent is depicted as their great symbol and mystery."

[63] PERSIUS: *Satires*, i. "Paint two snakes, my boys, and the place then is holy."

[64] DIODORUS SICULUS: ii. 43. "The Scythians related the fable of a giant (earth-born) maiden among them; that she had the womanly organs of the body above, but those of a viper below, (*echidna*) and that by intercourse with Zeus she had the child Scythes." Herodotus mentions this legend, but makes Hercules the lover of the serpent-queen (iv. 8–10. See also Kæmpfer's *History of Japan*, ii. p. 145).

[65] ARRIAN: *in Præf.*, p. 80. LUCIAN, *De Hist. conscrib.*, p. 39.

[66] OL MAGN. *de Gent. Septent. Hist. Epit.* l. iii. Serpentes ut sacros colebant;—ædium servatores atque penates existiman es:—reliquiæ tamen hujus superstitione culturæ—in nonnullis secretis solitudinum ædibusque perseverant; sicuti in septentrionalibus regnis Norvegiæ ac Vermelandiæ.

[67] OL. VARELII: *Hunagr.* OLANS RUDBECK: *Atlant.* No. iii. c. 1.

[68] *Voyage en Sibérie par l'Abbé Chappe d'Cuteroche*, pl. xviii. The figure in brass is in the collection of Mr. Knight.

the art to tame and familiarise;[69] and, in the great Temple of Mexico, the captives taken in war, and sacrificed to the Sun, had each a wooden collar in the shape of a serpent put round his neck while the priests performed the horrid rites.[70] In the kingdom of Iuida, about the fourth degree of latitude, on the western coast of Africa, one of these reptiles was lately, and perhaps is still, worshipped as the symbol of the Deity;[71] and when Alexander entered India, Taxilus (Takshasila) a powerful prince of the country, showed him a serpent of enormous size, which he nourished with great care, and revered as the image of the god, whom the Greek writers, from the similitude of his attributes, call Dionysus or Bacchus.[72] The Epidaurians kept one in the same manner to represent Æsculapius;[73] as did likewise the Athenians, in their celebrated temple of Minerva, to signify the guardian or preserving deity of the Acropolis.[74] The Hindu women still carry the lingam, or consecrated symbol of the generative attribute of the Deity, in solemn procession between two serpents;[75] and, in the sacred casket, which held the egg and phallus in the mystic processions of the Greeks, was also a serpent.[76] Over the porticoes of all the ancient Ægyptian temples, the winged disk of the sun is placed between two hooded snakes (or asps), signifying that luminary placed between its two great attributes of motion and life. The same combination of symbols, to express the same attributes, is observable upon the coins of the Phœnicians and Carthaginians;[77] and appears to have been anciently employed by the Druids of Britain and Gaul, as it still is by the idolators of China.[78] The Scandinavian goddess Isa or Disa was sometimes represented between two serpents;[79] and a similar mode of canonisation is employed in the apotheosis of Cleopatra, as expressed on her coins.[80] Water-snakes, too, are held sacred among the inhabitants of

[69] LAFITAU: *Mœurs des Sauvages*, t. i. p. 253.

[70] ACOSTA: *History of the Indies*, p. 382.

[71] *Hist. Gen. des Voyages*, t. iv. p. 305.

[72] MAXIMUS TYR: *Dissert.*, viii. c. 6.

[73] LIVY: *Hist.*, xi. epitom.

[74] HERODOTUS: viii. 41.

[75] SONNERAT: *Voyage aux Indes*, t. i. p. 253.

[76] See the mystic cistæ on the nummi cistophori of the Greek cities of Asia, which are extremely common, and to be found in all cabinets and books of ancient coins.

[77] *Medailles de Dutens*, p. 1. *Mus. Hunter.*, tab. 15, fig. v. and viii.

[78] See Stukeley's *Abury*; the original name of which temple, he observes, was the *Snake's Head*: and it is remarkable the remains of a similar circle of stones in Bœotia had the same name in the time of Pausanias.

PAUSANIAS: *Bœotia*, xix. 2. "The Thebans call a certain little spot of ground surrounded by stones selected for the purpose, the Serpent's Head."

[79] OLAUS RUDBECKIUS: *Atlantica*, part iii. i. 25, and part ii. p. 343, plate A, i. 510.

[80] The report that Cleopatra came to her end from the bite of the asp or *uræus*, is due to the wearing of an effigy of the reptile upon the regal

the Friendly Islands;[81] and, in the mysteries of Jupiter Sabazius, the initiated were consecrated by having a snake put down their bosoms.[82]

26. The sort of serpent most commonly employed, both by the Ægyptians, Phœnicians, and Hindus, is the *cobra de capella*, naga, or hooded snake; but the Greeks frequently use a composite or ideal figure; sometimes with a radiated head, and sometimes with the crest or comb of a cock;[83] accessory symbols, which will be hereafter further noticed. The mystical serpent of the Hindus, too, is generally represented with five heads, to signify, perhaps, the five senses, but still it is the hooded snake, which we believe to be a native of India, and consequently to have been originally employed as a religious symbol in that country; from whence the Ægyptians and Phœnicians probably borrowed it, and transmitted it to the Greeks and Romans; upon whose bracelets, and other symbolical ornaments, we frequently find it.[84]

diadem. She had arrayed herself in the paraphernalia of royalty, and placed on her head the crown of Egypt, surmounted by the *Thermutis* as a token that she had not compromised her rank, but died a queen.—A. W.

[81] *Missonaries' first Voyage*, p. 238.

[82] ARNOBIUS: v. p. 171. CLEMENT of Alexandria: *Exhortation to the Gentiles*. JULIUS FIRMICIUS, c. 27.

Jupiter Sabazius or Iacchus Sabazius is the serpent-deity of the mysteries, identical with Kronos or Hercules; and the drama or allegory there represented is thus set forth by Nonnus:

"Koré-Persephoneia, you 'scaped not marriage,
But were wived in a dragon's nuptial bonds,
When Zeus changed form and aspect,
And as a serpent coiled in love-inspiring wreaths,
Came to the chamber of dusky Koré,
Waving his rough beard * *
Thus by the Dragon of the Æther,
Persephonê brought forth offspring,—
Even Zagreus, the bull-horned child."

[83] LA CHAUSSE: *Roman Museum*, vol. i., tables 13–14. The radiated serpent or *agathodæmon*, is common on gems. See C. W. KING: *Gnostics and their Remains*.

[84] The serpent appears also to have been adopted by certain sectaries as a part of the Christian mysteries, and some remnants of the worship still exist. Adopting the book of Enoch, and kindred treatises in preference to the New Testament, and almost entirely overriding the Old Testament, the Ophites constructed a doctrine of emanation after the model of the Zoroastrians, Buddhists and Jewish Kabalists, by which they explained the production and evolution of all forms of existence. The Supreme Being generated from himself a second, Sigê or Silence, and by her Sophia or Pneuma, the divine Wisdom, and then by her the perfect being, Christ, and the imperfect one, Achamoth. These four produced the Holy Church according to the heavenly ideal. Meanwhile, Achamoth, the imperfect wisdom, descended into Chaos, imparting life to the elements; and finally by conjunction with matter produced the Creator, Ilda-Baoth, or "Son of Darkness." He generated an emanation; then a second, till six were brought fourth, Iao, Sabaoth, Adoni, Eloi, Uræus, and Astaphæus. These, with himself, became the seven spirits of the planets; he also generated archangels, angels, Energies, Potencies, to preside over the details of the creation. The seven then created man, a crawling monster, and by communicating to him the ray of divine light rendered him the image of the Supreme Being. The Demiurge, enraged that his production should be superior to himself, animated the image of himself formed by reflection in the abyss as in a mirror. This was Satan Ophiomorphus, called by the Ophites Michael and Samael—

27. Not only the property of casting the skin, and acquiring a periodical renovation of youth, but also that of pertinaciously retaining life even in amputated parts, may have recommended animals of the serpent kind as symbols of health and immortality, though noxious and deadly in themselves. Among plants, the olive seems to have been thought to possess the same property in a similar degree;[85] and therefore was probably adopted to express the same attribute. At Athens it was particularly consecrated to Pallas-Athenê; but the statue of Jupiter at Olympia was crowned with it;[86] and it is also observable on the heads of Apollo, Hercules, Cybelê,

one being the reputed tutelar angel of the Jews, and the other the prince of devils. Ilda-Baoth now forbade the man to eat of the tree of knowledge, which could enable him to understand the mysteries and receive the graces from above. But Achamoth, to defeat this project, sent her own genius Ophis or the serpent to instruct man to transgress the command so unjustly imposed upon him. He thus became illuminated from heaven. Ilda-Baoth then made the material body for a prison in which man was enthralled. Achamoth, however, continued his protector, and supplied him with divine light as he needed in his trials. Of the seed of Adam only Seth kept alive the seed of Light. His children in the wilderness received the law from Ilda-Baoth, but through the teachings of the prophets, Achamoth caused them to receive some idea of the higher life, and afterward induced her own mother, Sophia, to move the Supreme Being to send down Christ to aid the children of Seth. She also persuaded Ilda-Baoth to prepare for his advent by his own agent John the Baptist, and also to cause the birth of the *man* Jesus, this being a demiurgic rather than a divine work. At the baptism in the Jordan, Christ entered into the man Jesus, who immediately comprehended his divine mission and began his work. Ilda-Baoth stirring up the Jews against him, he was put to death. Immediately Sophia and Christ invested him with a body of æther and placed him at the right hand of Ilda-Baoth by whom he is unperceived. Here he collects the purified souls; and when all these are restored, the world will end, and all the redeemed will enter into the pleroma. In their eucharist the Ophites have a living serpent which coils around the bread and thus makes it holy. This serpent is the representative of Ophis, who instructed the first man to eat of the tree of knowledge, and so deliver himself from nakedness and the law of jealousy. Ophis is identical with Kneph or Agathodæmon, the Serpent of the Mysteries. Mani the heresiarch taught that he crawled over the bed and overshadowed the Virgin Mary. The serpent-club of Æsculapius was a badge of the Ophites, who indeed are supposed to have existed long before the Christian era. They abounded in Asia, Egypt, Spain, and all parts of the Christian world.

The Ophites and Gnostics employed secret signs of recognition. Epiphanius thus describes them: "On the arrival of any stranger belonging to the same belief, they have a sign given by the man to the woman, and *vice versa*. In holding out the hand under pretense of saluting each other, they feel and tickle it in a peculiar manner underneath the palm, and so discover that the new-comer belongs to the same sect. Thereupon, however poor they may be, they serve up to him a sumptuous feast, with abundance of meats and wine. After they are well filled the entertainer rises and withdraws, leaving his wife behind, with the command: 'show thy charity to this man, our brother.'"

The Albigenses, Cathari and Paulicians are reckoned among the worshipers of the agathodæmon.—A. W.

[85] VIRGIL: *Georgics*, ii. v. 30, and 181.

THEOPHRASTUS: *Hist. Plant.* lib. v. c. ix.

[86] PAUSANIAS: *Eliac.* I. c. xi. s. 1.

and other deities;[87] the preserving power, or attribute of immortality, being, in some mode or other, common to every personification of the divine nature. The victors in the Olympic Games were also crowned with branches of the oleaster or wild olive;[88] the trunk of which, hung round with the arms of the vanquished in war, was the trophy of victory consecrated to the immortal glory of the conquerors;[89] for as it was a religious as well as military symbol, it was contrary to the laws of war, acknowledged among the Greeks, to take it down, when it had been once duly erected.

THE SACRED BULL AND GOAT.

28. Among the sacred animals of the Ægyptians, the bull, worshipped under the titles of Mnevis and Apis, is one of the most distinguished. The Greeks called him Epaphus,[90] and we find his image, in various actions and attitudes, upon an immense number of their coins, as well as upon some of those of the Phœnicians, and also upon other religious monuments of almost all nations. The species of bull most commonly employed is the urus, auroch, or wild bull, the strongest animal known in those climates which are too cold for the propagation of the elephant;[91] which was not known in Europe, nor even in the northern or western parts of Asia, till Alexander's expedition into India, though ivory was familiarly known even in the Homeric times.[92] To express the attribute strength, in symbolical writing, the figure of the strongest animal would naturally be adopted; wherefore this emblem, generally considered, explains itself, though, like all others of the kind, it was modified and applied in various ways. The mystic Bacchus, or generative power, was represented under this form, not only upon the coins, but in the temples of the Greeks:[93] sometimes simply as a bull; at others, with

[87] See coins of Rhegium, Macedonia, Aradus, Tyre, etc.

[88] ARISTOPHANES: *Plut.* 586.

[89] Ibid. 943.

[90] HERODOTUS: ii. 153. "The Greek name for Apis is Epaphus."
EURIPIDES: *Phœnissæ*, 688. "Epaphus, child of Io, whom she brought forth to Zeus."

[91] CÆSAR: *War in Gaul*, book vi.

[92] PAUSANIAS: i. c. 12. This proves that the coins with an elephant's skin on the head, are of Alexander II., king of Epirus, son of Pyrrhus.

[93] LYCOPHRON: 209. "The Bull" (taurus) i. e., Dionysus.
PLUTARCH: *Isis and Osiris*. "Many of the Greeks make bull-shaped symbols of Dionysus; and the women of the Eleans praying, invoke the cloven-footed divinity to come to them. The Argives call Dionysus the Bull-begotten" (*Bougenes*), or "a bee" as it is sometimes rendered, from the fable of bees hatched in a putrefying carcass.
ATHENÆUS: *Dipnosophistæ*, b. xi. 476. "In Cyzicus, he (Bacchus) is represented as bull-formed."
It is probable that the bull-symbol was astrological, The Sun formerly entered the sign of *Taurus* at the vernal equinox, thus beginning a new

a human face; and, at others, entirely human except the horns or ears.[94] The age, too, is varied; the bull being in some instances, quite old, and in others quite young; and the humanised head being sometimes bearded, and sometimes not.[95]

29. The Mnevis of the Ægyptians was held by some to be the mystic father of Apis;[96] and as the one has the disk upon his head, and was kept in the City of the Sun, while the other is distinguished by the crescent,[97] it is probable that the one was the emblem of the divine power acting through the sun; and the other, of it acting through the moon, or (what was the same) through the sun by night. Apis, however, held the highest rank, he being exalted by the superstition of that superstitious people into something more than a mere symbol, and supposed to be a sort of incarnation of the Deity in a particular animal, revealed to them at his birth by certain external marks, which announced his having been miraculously conceived by means of a ray from Heaven.[98] Hence, when found, he was received by the whole nation with every possible testimony of joy and gratulation, and treated in a manner worthy of the exalted character bestowed on him;[99] which was that of the terrestrial image or representative of Osiris;[100] in whose statutes the remains of the animal symbol may be traced.[101]

30. Their neighbors the Arabs appear to have worshipped their god under the same image, though their religion was more simple and pure than that of any Heathen nation of antiquity, except the Persians, and perhaps the Scythians. They acknowledged only the male and female, or active and passive powers of creation; the former of whom they called Urotalt;[102] a name which evidently alludes to the Urus. He-

season and resuscitating the year. From this, the bull became the emblem or representative of the Supreme Being, and of course a sacred or sacerdotal animal.—A. W.

[94] *Bronzi Hercolano*, t. i. tav. 1. Coins of Camarina. Plate ii. of the last volume of "the Select Specimens."

[95] *Coins of Lampsacus, Naxus.*

[96] PLUTARCH: *Isis and Osiris.* "The bull maintained at Heliopolis, called Mnevis (some regarded him as sacred to Osiris, and others as the father of Apis) is black, and has the sacred honors of the Apis."

[97] See the *Isiac Tablets*, etc.

[98] HERODOTUS: iii. 28. "Now this Apis or Epaphus is the calf of a cow, which is never afterward able to bear young. The Ægyptians say that a ray of fire comes from heaven upon the cow, and she immediately becomes pregnant with Apis."

[99] HERODOTUS: iii. 27. "Always on his appearance the whole of Egypt feasted and kept jubilee."

[100] PLUTARCH: *Isis and Osiris.* "Apis, in Memphis, was regarded as the *eidolon* or visible representation of the soul of Osiris."

[101] STRABO: xvii. "Of Apis, who is Osiris himself." See plate 2 of vol. i. of *Select Specimens*, where the horns of the bull are indicated in the disposing of the hair."

[102] HERODOTUS: iii. 8. "They have but the tutelar gods, Dionysus and Urania. . . They call Dionysus, Urotalt."

Wilkinson suggests that Urotal is

rodotus calls him Bacchus, as he does the female deity, *Celestial Venus;* by which he means no more than that they were personifications of the attributes which the Greeks worshipped under those titles.

31. The Chinese have still a temple called the Palace of the horned Bull;[103] and the same symbol is venerated in Japan, and all over Hindustan.[104] In the extremity of the West it was also once treated with equal honor; the Cimbrians having carried a brazen bull with them, as the image of their god, when they overran Spain and Gaul;[105] and the name of the god Thor, the Jupiter of the ancient Scandinavians, signifying in their language a bull; as it does likewise in the Phœnician and Chaldee.[106] In the great metropolitan temple of the ancient Northern Hierarchy at Upsal, in Sweden, this god was represented with the head of a bull upon his breast;[107] and on an ancient Phœnician coin, we find a figure exactly resembling the Jupiter of the Greeks, with the same head on his chair, and the words Baal Thurz, in Phœnician characters, on the exergue.[108] In many Greek, and in some Ægyptian monuments, the bull is represented in an attitude of attack, as if striking at something with his horns;[109] and at Miako in Japan, the creation of the world, or organisation of matter, is represented by the Deity under the image or symbol of a bull breaking the shell of an egg, with his horns, and animating the contents of it with his breath;[110] which probably explains the meaning of this attribute in the Greek and Egyptian monuments; *the practice of putting part of a composition for the whole being common in symbolical writings.*[111]

32. In most of the Greek and Roman statues of the bull, that we have seen, whether in the character of Mnevis or Apis,

the same as *allah-taal*, or God the exalted; also that it may come from AUR, light. If Alilat (or Lilith) is the Night-Goddess, the latter is the more probable etymology. Mr. Knight's hypothesis is not plausible.—A. W.

[103] *Hist. Gen. des Voyages*, I, vi. p. 452.

[104] *Recherches sur les Arts de la Grece*, &c.

[105] PLUTARCH: *In Mario.*

[106] PLUTARCH: *In Sylla*, c. 17. "The Phœnicians call the bull Thur."

[107] OLAUS RUDBECKIUS: *Atlantica*, part ii. c. v. p. 300, fig. 28; also pp. 321, 338, 339.

[108] *Medailles de Dutens*, p. I. The coin, better preserved, is also in Mr. Knight's collection.

I think this an example of punning and playing upon the sound of words, for which the ancients were famous. The Hebrew text of the Old Testament abounds with examples. The bee was sacred to Venus, because its name *melitta* was like Mylitta the Assyrian designation of the Mother-Goddess. Thus תור or שור *Tur* or *Sur*, signifies an ox; and צר *Tzur*, or rock, the name of Tyre, has nearly the same sound, and so makes a very good phonetic for symbolical writing.—A. W.

[109] See coins of Thurium, Syracuse, Tauromenium, Attabyrium.

[110] *Memorable Embassy to the Emperor of Japan*, p. 283.

[111] See coins of Acanthus, Maronea, Eretria, &c.

of both which many are extant of a small size in bronze, there is a hole upon the top of the head between the horns where the disk or crescent, probably of some other material,[112] was fixed: for as the mystical or symbolical was engrafted upon the old elementary worship, there is always a link of connection remaining between them. The Bacchus of the Greeks, as well as the Osiris of the Ægyptians, comprehended the whole creative or generative power, and is therefore represented in a great variety of forms, and under a great variety of symbols, signifying his subordinate attributes.

33. Of these the goat is one that most frequently occurs; and as this animal has always been distinguished for its lubricity, it probably represents the attribute directed to the propagation of organised being in general.[113] The choral odes sung in honor of Bacchus were called *tragodiai*, or goat-songs; and a goat was the symbolical prize given on the occasion; it being one of the forms under which the god himself had appeared.[114]. The fauns and satyrs, the attendants and ministers of Bacchus, were the same symbol more or less humanised; and appear to have been peculiar to the Greeks, Romans, and Etruscans: for though the goat was among the sacred animals of the Ægyptians, and honored with singular rites of worship at Mendes, we do not find any traces of these mixed beings in the remains of their art, nor in those of any other ancient nations of the East; though the Mendesian rites were admirably adapted to produce them in nature, had it been possible for them to exist;[115] and the god Pan was there represented under such a form.[116]

THE SOURCE OF ALL THINGS.

34. But notwithstanding that the "first-begotten Love" or mystic Bacchus, was called the Father of gods and men, and the Creator of all things, he was not the primary personifica-

[112] Five of these are in Mr. Knight's collection, on one of which the disk is remaining.

HERODOTUS: ii. 132. "As for the cow, the greater part of it is hidden by a scarlet coverture, and between the horns there is a representation in gold of the orb of the sun. The figure is not erect, but lying down, with the limbs under the body; the dimensions being fully those of a large animal of the kind. Every year it is taken from the apartment in which it is kept and exposed to the light of day. This is done at the season when the Ægyptians beat themselves in honor of Osiris."

[113] DIODORUS SICULUS: i. 88.

[114] APOLLODORUS: *Bibliotheca*, iii. c. iv. s. 3.

[115] HERODOTUS: ii. 46. "A goat was exhibited copulating with a woman."

[116] HERODOTUS: ii. 46. "The artists in Ægypt delineate and sculpture the symbols of Pan, like the Greeks, as having the countenance and limbs of a goat."

tion of the divine nature; Kronos or Zeus, the unknown Father, being everywhere reverenced as the supreme and almighty. In the poetical mythology, these titles are applied to distinct personages, the one called the Father, and the other the Son; but in the mystic theology, *they seem to have signified only one being*—the Being that fills eternity and infinity.[117] The ancient theologists appear to have known that we can form no distinct or positive idea of Infinity, whether of power, space, or time; it being fleeting and fugitive, and eluding the understanding by a continued and boundless progression. The only notion that we have of it, arises from the multiplication or division of finite things; which suggest the vague abstract notion, expressed by the word infinity, merely from a power which we feel in ourselves, of still multiplying and dividing without end. Hence they adored the Infinite Being through personified attributes, signifying the various modes of exerting his almighty power; the most general, beneficial, and energetic of which being that universal principle of desire, or mutual attraction, which leads to universal harmony, and mutual co-operation, it naturally held the first rank among them. "The self-generated mind of the eternal Father," says the Orphic poet, "spread the heavy bond of Love through all things, that they might endure forever;"[118] which heavy bond of love is no other than the *Eros Protogonos* (Love Only-Begotten) or mystic Bacchus; to whom the celebration of the Mysteries was therefore dedicated.

THE MOTHER-GODDESS.

35. But the Mysteries were also dedicated to the female or passive powers of production supposed to be inherent in Matter.[119] Those of Eleusis were under the protection of Ceres, called by the Greeks *Demeter;* that is, Mother Earth;[120] and

[117] EURIPIDES: *Hericlida.* "Seest thou the immense æther on high, and the earth around held in its moist embrace? Revere Zeus and obey God."

[118] *Orphic Fragments*, xxxviii. A passage from Empedocles, preserved by Athenagoras, thus describes the elements that compose the world:

"Fire, water, earth, and the soft air above,
And with them, Love."

[119] PLUTARCH: *Symposiacs*, ii. qu. 3. "For matter hath the function of mother and nurse, as Plato says, and containeth the elements from which everything is produced."

[120] DIODORUS SICULUS: ii. 12. "In like manner to call her Demeter, by a trifling transposition of a word, the ancient name being Ge-meter."

SOLON: *In Brunck's Analectica*, i. 24. "Great mother of the deities of Olympus, the most excellent black earth."

Vans Kennedy more plausibly forms *Demeter* from the Sanskrit *Deva-matri*, or Mother-Goddess; and *Ceres* from *Shri*. Both are names of Laksh-

though the meaning of her Latin name be not quite so obvious, it is in reality the same; the Roman *c* being originally the same letter, both in figure and power, as the Greek gamma,[121] which was often employed as a mere guttural aspirate, especially in the old Æolic dialect, from which the Latin is principally derived. The hissing termination, too, in the *S* belonged to the same: wherefore the word, which the Attics and Ionians wrote *EPA*, *EPE*, or *῾HPH*, (ERA, ERE, or HERE,) would naturally be written *ΓΕΡΕΣ* (geres) by the old Æolians; the Greeks always accommodating their orthography to their pronunciation; and not, like the English and French encumbering their words with a number of useless letters.

36. Ceres, however, was not a personification of the brute matter which composed the earth, but of the passive productive principle supposed to pervade it,[122] which, joined to the active, was held to be the cause of the organization and animation of its substance; from whence arose her other Greek name *ΔΗΩ* (DEO) the *Inventress*. She is mentioned by Virgil, as the Wife of the omnipotent Father, Æther or Jupiter;[123] and therefore the same with Juno; who is usually honored with that title; and whose Greek name *῾HPH* (HERE) signifies, as before observed, precisely the same.[124] The Latin name IUNO is derived from the Greek name Dionê, the female Zeus or Dis; the Etruscan, through which the Latin received much of its orthography, having no *d* or *o* in its alphabet.[125] The ancient Germans worshipped the same goddess under the name of Hertha;[126] the form and meaning of which still remain in our words, *earth* and *hearth*. Her fecundation by the descent of the active spirit, as described in the passage of Virgil before cited, is most distinctly represented in an ancient bronze at Strawberry Hill. As the personified principle of the productive power of the Earth, she naturally became the patroness of agriculture; and thus the inventress and tutelar deity of legislation and social order which first arose out of the division, appropriation, and cultivation of the soil.

mi, consort of Vishnu. See *Hindu Mythology*, pp. 394–395.

[121] See *Senatus Consultum Marcianum*; also coins of Gela, Agrigentum and Rhegium.

[122] OVID: *Fasti*. i. 673.

"Officium commune Ceres et Terra tuentur;
Hæc præbet causam frugibus, illa locum."

[123] VIRGIL: *Georgics*, ii. 324. "Then the Omnipotent Father, great Æther, with fecund showers, descends into the bosom of his rejoicing wife, and united in love with her great body, nourishes all her offspring."

[124] PLUTARCH. See EUSEBIUS. *Præparatio Evangelica*, iii. 1. "Ge (earth) is Hera," (Juno, or Lady.)

[125] Moor, the author of the *Hindu Pantheon*, Godfrey Higgins and others derive the name Juno from the Sanscrit *Yoni*, or the Hebrew and Chaldaic יונה JUNEH, a dove, representative of the Mother Goddess. The Hebrew and Sanscrit have no J.

[126] TACITUS: *Germany*.

37. The Greek title seems originally to have had a more general signification; for without the aspirate (which was anciently added and omitted almost arbitrarily), it becomes *EPE* (*ere*), and by an abbreviation very common in the Greek tongue, *PE* or *PEE* (RE, REE, REA): which pronounced with the broad termination of some dialects, become *PEA*; and with the hissing one of others, RES; a word retained in the Latin, signifying properly matter, and figuratively every quality and modification that can belong to it. The Greek has no word of such comprehensive meaning; the old general term being, in the refinement of their language, rendered more specific, and appropriated to that principal mass of matter which forms the terraqueous globe; and which the Latins also expressed by the same word united to the Greek article τη ερα—TERRA.

THE GENERATIONS OF THE DEITIES.

38. The ancient word, with its original meaning, was however retained by the Greeks in the personification of it: Rhea, the first of the goddesses, signifying universal matter, and being thence said, in the figurative language of the poets, to be the mother of Jupiter, who was begotten upon her by Time. In the same figurative language, Time is said to be the son of *Ουρανος*, (*Ouranos*) or Heaven; that is, of the supreme termination and boundary, which appears to have been originally called *κοιλον*, (*koilon*) the hollow or vault, which the Latins retained in their word *cœlum*, sometimes employed to signify the pervading spirit, that fills and animates it. Hence Varro says that Cœlum and Terra, that is *universal mind* and *productive body*, were the Great Gods of the Samothracian Mysteries; and the same as the Serapis and Isis of the later Ægyptians: the Taautos and Astartê of the Phœnicians, and the Saturn and Ops of the Latins.[127] The licentious imaginations of the poets gave a progenitor even to the personification of the supreme boundary Ouranos, which progenitor they called Akmon the *indefatigable*;[128] a title which they seem to have meant perpetual motion, the primary attribute of the primary being.[129]

39. The allegory of Kronos or Saturn devouring his own children, seems to allude to the rapid succession of creation and destruction before the world had acquired a permanent constitution, after which Time only swallowed the stone: that is, exerted its destroying influence upon brute matter; the gen-

[127] *De Lingua Latina*, iv. 10.
[128] *Akamatos, akamōn, akmēn*, etc.
[129] PHURNUTUS: *De Natura Deorum*, i.

erative spirit, or vital principle of order and renovation, being beyond its reach.[130] In conjunction with the earth, he is said to have cut off the genitals of his father, Uranus or Heaven;[131] an allegory, which evidently signifies that Time, in operating upon matter, exhausted the generative powers of Heaven; so that no new beings were created.

40. The notion of the Supreme Being having parents, though employed by the poets to embellish their wild theogonies, seems to have arisen from the excessive refinement of metaphysical theology: a Being purely mental and absolutely immaterial, having no sensible quality, such as form, consistence, or extension, can only exist, according to our limited notions of existence, in the modes of his own action, or as a mere abstract principle of motion. These modes of action, being turned into eternal attributes, and personified into distinct personages, Time and Matter, the means of their existing might, upon the same principle of personification, be turned into the parents of the being to which they belong. Such refinement may, perhaps, seem inconsistent with the simplicity of the early ages; but we shall find by tracing them to their source, that many of the gross fictions which exercised the credulity of the vulgar heathens, sprang from abstruse philosophy conveyed in figurative and mysterious expressions.

FIRE AND WATER AS SYMBOLS.

41. The elements Fire and Water were supposed to be those in which the active and passive productive powers of the universe respectively existed;[132] since nothing appeared to be

[130] It is by no means certain that Kronos, or Saturn, is identical with *Chronos*, or Time; and hence Mr. Knight's solution of the allegory, though ingenious, can hardly be entertained. We notice again an example of playing upon words. Kronos, endeavoring to devour his own sons, or *benim*, is deceived with stones, or *abenim*. The same play is perceived in the words of John the Baptist: 'God is able of these stones (*abenim*) to raise up children (*benim*) to Abraham" (*Matthew*, iii. 8). The whole story has an Indian aspect. The *lingam* represented the divine energy, which, being removed, was equivalent to the dethroning of the divinity. Thus, Cronos succeeded to Uranus, the meaning of the allegory being a revolution in government and worship. —A. W.

[131] HESIOD: *Theog.* 160.

[132] OVID: *Metamorphoses*, i. 430.

Quippe ubi temperiem sumpsere humorque calorque,
Concipiunt: et ab his oriuntur cuncta duobus.

HIPPOCRATES: *Dieta*, i. 4. "All living creatures, not only the animals, but likewise man, originate from the Two Principles, differing in potency, but agreeing in purpose: I mean Fire and Water." "Fire is able to give life to all things, but water can nourish them."

Ib. 8. "The soul moveth itself in man, being the commixture of fire and water, necessary to the human body," —*et passim.*

produced without them; and wherever they were joined there was production of some sort, either vegetable or animal. Hence they were employed as the primary symbols of these powers on numberless occasions. Among the Romans, a part of the ceremony of marriage consisted in the bride's touching them as a form of consecration to the duties of that state of life upon which she was entering.[133] Their sentence of banishment, too, was an interdiction from fire and water, which implied an exclusion from any participation in those elements, to which all organised and animated beings owed their existence. Numa is said to have consecrated the Perpetual Fire, as the First of all things, and the Soul of Matter, which, without it, is motionless and dead.[134] Fires of the same kind were, for the same reasons, preserved in most of the principal temples both Greek and Barbarian; there being scarcely a country in the world, where some traces of the adoration paid to it are not to be found.[135] The Prytania of the Greek cities, in which the Supreme Councils were usually held, and the public treasures kept, were so called from the sacred fires always preserved in them. Even common fires were reputed holy by them; and therefore carefully preserved from all contagion of impiety. After the battle of Platæa, they extinguished all that remained in the countries which had been occupied by the Persians, and rekindled them, according to the direction of the Oracle, with consecrated fire from the altar at Delphi.[136] A similar prejudice still prevails among the native Irish, who annually extinguish their fires, and rekindle them from a sacred bonfire.[137] Perpetual lamps are kept burning in the inmost recesses of all the great pagodas in India; the Hindus holding fire to be the essence of all active power in nature. At Saïs in Egypt, there was an annual religious festival called the Burning of Lamps;[138] and lamps were frequently employed as symbols upon coins by the Greeks,[139] who also kept them burning in the tombs, and sometimes swore by them, as by known emblems of the Deity.[140] The torch held erect, as it was by the statue of Bacchus at Eleusis,[141] and as it is by other figures of him still extant, means life; while being reversed, as it frequently is

[133] PLUTARCH: *Roman Questions.* "Why do they direct the bride to touch fire and water? Is it not because, as among the elements and principles, the one is male and the other female: the one constitutes the principle of motion, and the other the potency existing in Matter?"

[134] PLUTARCH: *Numa.*

[135] HUET.: *Demonstr. Evang. Prop.*, iv. 5. LAFITAU: *Mœurs des Sauvages*, i. 153.

[136] PLUTARCH: *Aristides.*

[137] *Collect. Hibern.* v. 64.

[138] HERODOTUS: ii. 62.

[139] See coins of Amphipolis, Alexander the Great, &c.

[140] ASCLEPIADES: *Epigram.* xxv. *from Brunck. Analect.* ii. 216.

[141] PAUSANIAS: l. c.

upon sepulchral urns and other monuments of the kind, invariably signifies death or extinction.[142]

42. Though water was thought to be the principle of the passive, as fire was of the active power; yet, both being esteemed unproductive when separate,[143] both were occasionally considered as united in each. Hence Vesta, whose symbol was fire, was held to be equally with Ceres a personification of the Earth,[144] or rather of the genial heat which pervades it, to which its productive powers were supposed to be owing; wherefore her temple at Rome was of a circular form, having the sacred fire in the centre, but no statue.[145] She was celebrated by the poets, as the daughter of Rhea, the sister of Jupiter and Juno, and the first of the goddesses.[146] As the principle of Universal Order, she presided over the Prytania or magisterial seats, and was therefore the same as Themis, the direct personification of that attribute, and the guardian of all assemblies, both public and private, both of men and gods;[147] whence, all legislation was derived from Ceres, a more general personification including the same powers. The universal mother of the Phrygians and Syrians, called by the Greeks Kubelê or Cybelê, because represented under a globular or square form[148] was the same more general personification worshipped with different rites, and exhibited under different symbols, according to the different dispositions and ideas of different nations. She was afterward represented under the form of a large handsome woman, with her head crowned with turrets; and very generally adopted as the local tutelar deity of particular cities; but we have never seen any figure of this kind, which was not proved, by the style of composition and workman-

[142] See Portland Vase, &c. Polynices infers his own approaching death from seeing in a vision (*Stat. Theb.* xi. 142).

Conjugis Argeiæ lacera cum lampade mœstam
Effigiem.

[143] PLUTARCH: *Roman Questions.* "Fire without moisture is unnourished and dry, and water without warmth is unprolific and lifeless."

[144] PHURNUTUS: *Nature of the Gods,* xxviii. "But neither of the two, Demeter or Hestia, is properly distinct from the other, upon the earth."

OVID: *Fast.* lib. vi. v. 267.

Vesta eadem est quæ Terra, subest vigil ignis utrique.

Ib. v. 291.

Nec tu aliud Vestam quam vivam intellige flammam.

[145] OVID: *Fasti.* The temple is still extant, converted into a church, and the ruins of another more elegant one, called The Sybil's Temple, at Tivoli.

[146] PINDAR: *Nem.* xi.

[147] ÆSCHYLUS: *Prometheus Bound,* 209, Potter's Translation.

Now Gaia, under various names designed.

[148] *Lexicon, Antiq. Frag. de Herm. Gramm.* "Demeter, as the earth, is the tutelary of the state, whence she is described as the bearer of the tower. Cybelê is said to represent the earth, from the cubic figure in geometry."

ship, to be either posterior, or very little anterior to the Macedonian conquest.[149]

VENUS-URANIA, THE MOTHER-GODDESS.

43. The characteristic attribute of the passive generative power was expressed in symbolical writing, by different enigmatical representations of the most distinctive characteristic of the female sex; such as the shell, or *Concha Veneris*,[150] the Fig-leaf,[151] Barley Corn,[152] or the letter Delta;[153] all which occur very frequently upon coins, and other ancient monuments in this sense. The same attribute personified as the goddess of Love or desire, is usually represented under the voluptuous form of a beautiful woman, frequently distinguished by one of these symbols, and called Venus, Kypris, or Aphroditê, names of rather uncertain etymology.[154] She is said to be the daughter of Jupiter and Dionê; that is, of the male and female personifications of the All-pervading Spirit of the Universe; Dionê being, as before explained, the female Dis or Zeus, and therefore associated with him in the most ancient oracular temple of Greece at Dodona.[155] No other genealogy appears to have been known in the Homeric times; though a different one is employed to account for the name of Aphroditê in the *Theogony* attributed to Hesiod.

44. The *Genetullides* or *Genaidai* were the original and ap-

[149] It is most frequent on the coins of the Asiatic colonies; but al. that we have seen with it are of late date.

[150] AUGUSTIN: *The City of God*, vi. 9. CLEMENT of Alexandria: *Exhortations*. "The *Kteis gunaikeios* (woman's comb), which is, to speak with a euphemism, and in mystic language, the female sexual parts."

[151] PLUTARCH: *Isis and Osiris*, 36. "They make a figure of a fig-leaf, both for the king and southern climate, which fig-leaf is interpreted to mean the generating and fecundating of the universe, for it seems to have some resemblance to the sexual parts of a man."

[152] EUSTATHIUS: *On Homer*. "The barley-corn, denoting the vulva among the writers upon the Bacchic komuses."

CLEMENT: *Exhortations*, iii. "A species of oysters in sympathy with the moon." There was a notion entertained in ancient times that shell-fish had some secret sympathy or relation with the moon, and hence they were similarly employed as symbols.

[153] SUIDAS: "Delta, the fourth letter; it also signifies the vulva."

[154] The first may be from the verb *beinein*, Suidas explaining *Βεινος* or *Βινος* to be the name of a goddess; and the name Venus only differs from it in a well-known variation of dialect.

The second may be from *κυοπορις*, i. e. *κυειν πορισκουσα*, though the theogonists derive it from the island of Cyprus. *Schol. Ven. on the Iliad*, v. 458. HESIOD: *Theogony*.

The third is commonly derived from *aphros*, the foam of the sea, from which she is fabled to have sprung; but the name is older than the fable, and doubtless received from some other language. It is perhaps from the Sanskrit, *paradesa*, a garden or beautiful woman; or from *Dis*, the masculine of Dionê.

[155] STRABO: viii. 506. "In the same temple with Zeus, or Jupiter, was also the simulacrum of Dionê."

propriate ministers and companions of Venus,[156] who was, however, afterward attended by the Graces, the proper and original attendants of Juno;[157] but as both these goddesses were occasionally united and represented in one image,[158] the personifications of their respective subordinate attributes might naturally be changed. Other attributes were on other occasions added, whence the symbolical statue of Venus at Paphos had a beard, and other appearances of virility,[159] which seems to have been the most ancient mode of representing the celestial as distinguished from the popular goddess of that name; the one being a personification of a general procreative power, and the other only of animal desire or concupiscence. The refinement of Grecian art, however, when advanced to maturity, contrived more elegant modes of distinguishing them; and, in a celebrated work of Pheidias, we find the former represented with her foot upon a tortoise, and in a no less celebrated one of Scopas, the latter sitting upon a goat.[160] The tortoise, being an androgynous animal, was aptly chosen as a symbol of the double power, and the goat was equally appropriate to what was meant to be expressed in the other.

45. The same attribute was on other occasions signified by the dove or pigeon,[161] by the sparrow,[162] and perhaps by the polypus, which often appears upon coins with the head of the goddess, and which was accounted an aphrodisiac,[163] though it is likewise of the androgynous class. The fig was a still more common symbol, the statues of Priapus being made of the tree,[164] and the fruit being carried with the phallus in the

[156] PAUSANIAS. ii. 4.

[157] *Iliad*, xiv. Bryant's Translation.

"Do what I ask,
And thou shalt have from me a wedded spouse;
One of the younger Graces shall be thine,
Pasithea, whom thou hast desired so long."

PAUSANIAS: *Corinth.* xvii. 6. "The *agalma* of Hera (Juno) was seated on a throne of prodigious size, made of gold and ivory, the work of Polykleitus. Upon it was a crown, having the Graces and the Hours wrought on it; and in her hands she bore a pomegranate and a sceptre."

[158] PAUSANIAS: *Laconia*, xiii. 6. "They called the ancient *xoanon*, "stock," or wooden representation of Aphroditê, Hera."

[159] MACROBIUS: iii. 34. "The figure of the Venus of Cyprus is bearded, but clothed in womanly robes, with the sceptre and height of a man."

In the Cesnola Collection at the Metropolitan Museum of Art in this city, is a bust, life-size, of this character, holding a *patera* on one hand, and the mystic dove on the other.—A. W.

[160] PAUSANIAS: *Eliac.* ii. c. 25, s. 2.

[161] PLUTARCH: *Isis and Osiris.* "The Greeks made the dove the sacred animal of Aphroditê, the serpent of Athena, the raven of Apollo, and the dog of Artemis, or Diana."

[162] EUSTATHIUS: *On Homer.* "The sparrow is set apart to Aphroditê, by reason of its fecundity, and its burning salacity, the same reason for which the dove is assigned to the Aphroditê of mythology."

[163] ATHENÆUS: *Deipnosophistæ*, ii. 23.

[164] HORACE: *Satires*, i. viii.

ancient processions in honor of Bacchus,[165] and still continuing, among the common people of Italy, to be an emblem of what it anciently meant: whence we often see portraits of persons of that country painted with it in one hand, to signify their orthodox devotion to the fair sex. Hence, also, arose the Italian expression, *far la fica*, which was done by putting the thumb between the middle and fore fingers, as it appears in many Priapic ornaments now extant; or by putting the finger or the thumb into the corner of the mouth, and drawing it down, of which there is a representation in a small Priapic figure of exquisite sculpture engraved, among the *Antiquities of Herculaneum*.[166]

THE CROSS AND ROSARY.

46. The key, which is still worn, with the Priapic hand, as an amulet, by the women of Italy, appears to have been an emblem of similar meaning, as the equivocal use of the name of it, in the language of that country, implies. Of the same kind, too, appears to have been the cross in the form of the letter *tau*, attached to a circle, ☥, which many of the figures of Ægyptian deities, both male and female, carry in the left-hand and by which the Syrians, Phœnicians, and other inhabitants of Asia, represented the planet Venus, worshipped by them as the emblem or image of that goddess.[167] The cross in this form is sometimes observable on coins, and several of them were found in a temple of Serapis, demolished at the general destruction of those edifices by the emperor Theodosius, and were said by the Christian antiquaries of that time to signify the future life.[168] In solemn sacrifices, all the Lapland idols were marked with it from the blood of the victims;[169] and it occurs on many Runic monuments found in Sweden and Denmark, which are of an age long anterior to the approach of Christianity to those countries, and, probably, to its ap-

[165] PLUTARCH: *Love of Wealth*, vii. "The country-feast of the Dionysia was anciently celebrated popularly and with merry-making. One carried an amphora of wine and clematis; then one led a goat; another followed carrying a basket of dried figs, on which was a phallus."

[166] *Bronzi*, tab. xciv.

It is to these obscene gestures that the expressions of *figging* and *biting the thumb*, which Shakespeare probably took from translations of Italian novels, seem to allude; see 1 *Henry IV.* act v. sc. 3, and *Romeo and Juliet*, act i. sc. i. Another old writer, who probably understood Italian, calls the latter *giving the fico*; and, according to its ancient meaning, it might very naturally be employed as a silent reproach of effeminacy.

[167] PROCLUS: *Paraphr. Ptolem.* lib. ii. p. 97. See also MICHAEL ANGELO: *De la Chausse*, part ii. no. xxxvi. fol. 62, and JABLONSKI: *Panth. Ægypt.* lib. ii. c. vii. s. 6.

[168] SUIDAS in v. *Taurus*.

[169] SHEFFER: *Lapponic.* c. x. p. 112.

pearance in the world.[170] On some of the early coins of the Phœnicians, we find it attached to a chaplet of beads placed in a circle, so as to form a complete rosary, such as the Lamas of Thibet and China, the Hindus, and the Roman Catholics, now tell over while they pray.[171]

47. Beads were anciently used to reckon time; and a circle, being a line without termination, was the natural emblem of its perpetual continuity: whence we often find circles of beads upon the heads of deities, and enclosing the sacred symbols upon coins and other monuments.[172] Perforated beads are also frequently found in tombs, both in the northern and southern parts of Europe and Asia, which are fragments of the chaplets of consecration buried with the deceased. The simple diadem, or fillet, worn round the head as a mark of sovereignty, had a similar meaning, and was originally confined to the statues of deities and deified personages, as we find it upon the most ancient coins. Chryses, the priest of Apollo, in the *Iliad*, brings the diadem, or sacred fillet, of the god, upon his sceptre, as the most imposing and inviolable emblem of sanctity; but no mention is made of its being worn by kings in either of the Homeric poems, nor of any other ensign of temporal power and command, except the royal staff or sceptre.

THE MYRTLE AND OTHER EMBLEMS.

48. The myrtle was a symbol both of Venus and Neptune, the male and female personifications of the productive powers of the waters, which appears to have been occasionally employed in the same sense as the fig and fig-leaf,[173] but upon what account, it is not easy to guess. Grains of barley may have been adopted from the stimulating and intoxicating quality of the liquor extracted from them,[174] or, more probably, from a fancied resemblance to the object, which is much heightened in the representations of them upon some coins, where they are employed as accessory symbols in the same manner as fig-leaves are upon others.[175] Barley was also

[170] ANS. RUDBECKIUS: *Atlant.* p. II. c. xi. p. 662, and p. III, c. i. s. III. OL. VARELLII: *Scandagr. Runic*, BORLASE: *Hist. of Cornwall*, p. 106.

[171] PELLERIN: *Villes.* T. iii. pl. cxxii. fig. 4. *Archæol.* vol. xvi. p. 2. Nichoff. s. ix. MAURICE: *Indian Antiquities*, vol. v.

[172] See *Coins of Syracuse, Lydia.*

[173] See *Coins of Syracuse, Marseilles*, etc. *Schol. in Aristoph. Lysistr.* 646. PLUTARCH: *Isis and Osiris.* "The fig-leaf is interpreted to denote drinking and motion (generation or gestation), and is supposed to resemble the male sexual organ."

[174] HERODOTUS: ii. 77: "The drink of the Egyptians is a wine which they obtain from barley, as they have no vines in their country."

[175] EUSTATHIUS: also Coins of Gela, Leontium, and Selinus.

thrown upon the altar, with salt, the symbol of the preserving power, at the beginning of every sacrifice, and thence denominated *oulochutai*.[176] The thighs of the victim, too, were sacrificed in preference to every other part, on account of the generative attribute, of which they were supposed to be the seat,[177] whence, probably, arose the fable of Bacchus being nourished and matured in the thigh of Jupiter.

49. Instead of beads, wreaths of foliage, generally of laurel, olive, myrtle, ivy, or oak, appear upon coins, sometimes encircling the symbolical figures, and sometimes as chaplets on their heads. All these were sacred to some particular personifications of the deity, and significant of some particular attributes, and, in general, all evergreens were Dionysiac plants;[178] that is, symbols of the generative power, signifying perpetuity of youth and vigor, as the circles of beads and diadems signified perpetuity of existence. Hence the crowns of laurel, olive, etc., with which the victors in the Roman triumphs and Grecian games were honored, may properly be considered as emblems of consecration to immortality, and not as mere transitory marks of occasional distinction. In the same sense, they were worn in all sacrifices and feasts in honor of the gods: whence we find it observed by one of the guests at an entertainment of this kind, that the host, by giving crowns of flowers instead of laurel, not only introduced an innovation, but made the wearing of them a matter of luxury instead of devotion.[179] It was also customary, when any poems sacred to the deity, such as those of a dramatic kind, were recited at private tables, for the person reciting to hold a branch of laurel in his hand,[180] to signify that he was performing an act of devotion as well as of amusement.

THE AMAZONS, OR VOTARIES OF THE DOUBLE-SEXED DEITY.

50. The Scandinavian goddess Freya had, like the Paphian Venus, the characteristics of both sexes; [181] and it seems prob-

[176] EUSTATHIUS: *On the Iliad*.

[177] EUSTATHIUS: "They made a holocaust of the thighs, as being the honorable part, having taken them from the other parts of the animals, because they serve the animals in walking and in generation in emitting the semen."

In the same manner the book of *Leviticus* prescribes the burning of "the fat and the whole rump by the backbone, and the fat that covereth the inwards, and all the fat that is upon the inwards and the two kidneys, and the fat that is upon them by the flanks and the caul above the liver."—A. W.

[178] STRABO: xv.: "Megasthenes says that the worshippers of Dionysus displayed for emblems the wild figs and ivy, laurel, myrtle, the box, and other evergreens."

[179] PLUTARCH: *Symposiacs.*: "Making the crown of pleasure, not of devotion."

[180] ARISTOPHANES: *Clouds*, 1364.

[181] MALLET: *History of Denmark*. Introduction to, vii.

able that the fable of the Amazons arose from some symbolical composition; upon which the Greek poets engrafted, as they usually did, a variety of amusing fictions. The two passages in the *Iliad*, in which they are slightly mentioned, appear to us to be interpolations;[182] and of the tales which have been circulated in later times concerning them, there is no trace in either of the Homeric poems, though so intimately connected with the subjects of both. There were five figures of Amazons in the temple of Diana at Ephesus, the rival works of five of the most eminent Greek sculptors;[183] and notwithstanding the contradictory stories of their having placed the ancient statue of the goddess, and been suppliants at her altar,[184] we suspect that they were among her symbolical attendants, or personifications of her subordinate attributes. In the great sculptured caverns of the island of Elephanta near Bombay, there is a figure, evidently symbolical, with a large prominent female breast on the left side, and none on the right; a peculiarity which is said to have distinguished the Amazons, and given them their Greek name; the growth of the right breast having been artificially prevented, that they might have the free use of that arm in war. This figure has four arms; and of those on the right side, one holds up a serpent, and the other rests upon the head of a bull; while of those on the left, one holds up a small buckler, and the other, something which cannot be ascertained.[185] It is probable that, by giving the full prominent form of the female breast on one side, and the flat form of the male on the other, the artist meant to express the union of the two sexes in this emblematical composition: which seems to have represented some great deity of the people, who wrought these stupendous caverns; and which, probably, furnished the Greeks with their first notion of an Amazon. Hippocrates, however, states that the right breast of the Sarmatian women was destroyed in their infancy, to qualify them for war, in which they served on horseback; and none was qualified to be a wife, till she had slain three enemies. This might have been the foundation of some of the fables concerning a nation of female warriors. The fine figure, nevertheless, of an Amazon in Lansdowne House, probably an ancient copy of one of those above mentioned, shows that the deformity of the one

[182] HOMER: *Iliad*, iii. and vii. Bryant's Translation:

"When came the unsexed Amazons to war."

"And then he slew—

His third exploit—the man-like Amazons."

[183] PLINY: xxxiv. 8.

[184] PAUSANIAS: v. 30, and vii. 1.

[185] NIEBUHR: *Voyages*, vol. ii. tab. vi.

breast was avoided by their great artists, though the bisexual character is strongly marked throughout, in the countenance, limbs, and body. On gems, figures of Amazons are frequent, whom Hercules, Theseus, or Achilles, had overcome; but we have never observed any such compositions upon coins.[186]

51. This character of the double sex, or active and passive powers combined, seems to have been sometimes signified by the large aquatic snail or buccinum; an androgynous insect, which we often find on the mystic monuments of the Greeks,[187] and of which the shell is represented radiated in the hands of several Hindu idols,[188] to signify fire and water, the principles from which this double power in nature sprang. The tortoise is, however, a more frequent symbol of this attribute; though it might also have signified another: for, like the serpent, it is extremely tenacious of life; every limb and muscle retaining its sensibility long after its separation from the body.[189] It might, therefore, have meant immortality, as well as the double sex; and we accordingly find it placed under the feet of many deities, such as Apollo, Mercury, and Venus;[190] and also serving as a foundation or support to tri-

[186] E. Pococke derives the term *Amazon* from the Sanscrit *Uma-Soona*, the children of Uma or Bhavani. This would imply their relation to the Thugs, which their title *Oiorpata* or man-slayers, would seem to corroborate.

The Amazons are mentioned as occupying Northern Africa, to the extreme west, as overrunning Libya and Asia Minor, invading Thrace and several countries of Greece, and as constituting the Sauromatæ on the river Tanais. Their country in Asia Minor was often called Assyria; and they are reputed to have founded Ephesus, Smyrna, Cyma, Murina, Paphos, and other noted cities. Plato related that Eumolpus led them against Athens. Clement mentions this leader as one of the Shepherds; and he is credited by Herakleitus with having instituted the Eleusinian Mysteries. Plato also mentions the Statue of the Amazon at Athens. The grouping and arranging of these legends affords opportunity for the solution. The Amazon at Athens was the Goddess Artemis or "Diana of the Ephesians," identical with the Mother Goddess Anaitis, Astartê and Isis, whose worship was brought into Greece by the Shepherds. One legend represents Cadmus as having married an Amazon, named Sphinx. The probabilities are, therefore, that the Amazons were priestesses of the goddess. Indeed, Callimachus states that the queen of the Amazons had daughters, known as the Peleiades, who were the first to institute the circular dance and the *pannychis* or watch-night. The designation is probably Phœnician from *Am*, mother, and *Azon*, or *Adon*, lord; and their occupation of various Moorish and Hamitic countries doubtless has reference to the institution of the rites and worship of the Mother goddess. They were called man-slayers, because they offered human victims to Diana.—A. W.

[187] See silver Coins of Panormus and Segesta, and brass of Agrigentum in Sicily.

[188] See Sonnerat's, and other collections of Hindu Idols.

[189] ÆLIAN: *De Animal.*, lib. iv. c. xxviii.

[190] PLUTARCH: *Conjugal Precepts*, 138. "Pheidias made the Aphroditê of the Elians standing on a tortoise, as a symbol to women keeping at home and silence."

PAUSANIAS: v. 25. "The *agalma* of

pods, pateras, and other symbolical utensils employed in religious rites. Hence, in the figurative language of the poets and theologists, it might have been properly called the *support of the Deity;* a mode of expression, which probably gave rise to the absurd fable of the world being supported on the back of a tortoise; which is still current among the Chinese and Hindus, and to be traced even among the savages of North America.[191] The Chinese have, indeed, combined the tortoise with a sort of flying serpent or dragon; and thus made a composite symbol expressive of many attributes.[192]

THE COW-SYMBOL.

52. At Momemphis in Ægypt, a sacred cow was the symbol of Venus [or Isis], as the bulls Mnevis and Apis were of the male personifications at Heliopolis and Memphis.[193] The Phœnicians employed the same emblem;[194] whence the Cadmeians are said to have been conducted to the place of their settlement in Bœotia by a cow, which pointed out the spot for building the Cadmeion or citadel of Thebes, by lying down to rest upon it.[195] This cow was probably no other than the symbolical image of their deity, which was borne before them, till fixed in the place chosen for their residence; to which it gave the name of Thebes; Theba in the Syrian language signifying a cow.[196] Hence we may perceive the origin of the fable of Bacchus being born at Thebes; for that city, being called by the same name as the symbol of nature, was easily confounded with it by the poets and mythologists; by which

Urania (the celestial Venus) is made of ivory and gold, and was the work of Pheidias. This statue stands with one foot on a tortoise. . . Another statue stands on a brazen goat, the work of Scopas. . . But as to what is signified by the tortoise and the goat, I leave to such as desire to guess."

INMAN: *Ancient Faiths Embodied in Ancient Names*, ii. p. 881.

"Where we notice its appearance and remark the frequency with which it protrudes its head from the shell, thus changing its look of repose with the utmost rapidity to one of energy and action, we shall readily see why the animal was said to be sacred to Venus, and why it is symbolic of regeneration, immortality, and the like. The tortoise, from the configuration of its head and neck, as well as their rapid movement into and out of the carapace represented the acting linga, whilst a front view indicated the same idea as the Hindu and Egyptian 'eye,' viz.: the Arba-Il, or four-fold creator."

[191] LAFITAU: *Mœurs des Sauvages*, i. 90.

[192] KIRCHER: *China Illustrata*, p. 187, col. 2.

[193] STRABO: lib. xvii. p. 552. See also eund. p. 536, and ÆLIAN: *De Anim.* lib. xi. c. 27.

[194] PORPHYRY; *On Abstinence*, lib. ii. p. 158.

[195] PAUSANIAS: ix. p. 773. *Schol. in Aristoph. Frogs*, 1256. OVID: *Metamorph.*

[196] *Scholia in Lycophror*, v. 1206. "Theba among the Syrians signifies a cow."

See also *Etymologicum Magnum.*

means the generator Bacchus, the first-begotten Love, and primary emanation of the all-pervading Spirit, became a deified mortal, the son of a Cadmæan damsel.

53. The cow is still revered as a sacred symbol of the deity, by the inhabitants of the Gold coast of Africa;[197] and more particularly by the Hindus; among whom there is scarcely a temple without the image of one; and where the attribute expressed by it so far corresponds with that of the Grecian goddess Venus, as to be reputed the mother of the God of Love. It is also frequently found upon ancient Greek coins;[198] though we do not find that any public worship was ever paid it by that people: but it appears to have been held sacred by all the African tribes adjoining Egypt, as far as the Tritonian Lake;[199] among whom the Greek colonies of Barca and Cyrenè were settled at an early period. In the Scandinavian mythology, the sun was fabled to recruit his strength during winter by sucking the white cow Adumbla, the symbol of the productive power of the earth, said to have been the primary result of warmth operating upon ice, which the ancient nations of the north held to be the source of all organised being.[200] On the Greek coins, the cow is most commonly represented suckling a calf or young bull;[201] who is the mystic god Epaphus, the Apis of the Ægyptians, fabled by the Greeks to have been the son of Jupiter and Io.[202]

54. As men improved in the practice of the imitative arts, they gradually changed the animal for the human form; preserving still the characteristic features, which marked its symbolical meaning. Of this, the most ancient specimens now extant are the heads of Venus or Isis (for they were in many respects the same personification),[203] upon the capitals of one of the temples of Philæ, an island in the Nile between Ægypt and Æthiopia; and in these we find the horns and ears of the cow joined to the beautiful features of a woman in the prime

[197] *Hist. Gén. des Voyages*, T. iii. p. 392.

[198] See those of Dyrrachium, Corcyra, etc.

[199] HERODOTUS: iv. 186. "Thus from Egypt as far as Lake Tritônis, Libya is inhabited by wandering tribes (*nomades*) whose drink is milk, and their food the flesh of animals. Cow's flesh, however, none of these tribes ever taste, but abstain from it for the same reason as the Egyptians, neither do any of them breed swine. Even at Cyrenê the women think it wrong to eat the flesh of the cow, honoring in this Isis, the Ægyptian goddess, whom they worship both with fasts and festivals. The Barcæan women abstain not from cow's flesh only, but also from the flesh of swine."

[200] OLAUS RUDBECKIUS: *Atlantis*, p. 11, v. p. 235, and vi. p. 455.

[201] See Coins of Dyrrachium and Parium.

[202] EURIPIDES: *Phœnicians*, 688.

[203] PLUTARCH: *Isis and Osiris*. 53. "For Isis is the Female and receptive principle of generation, as by Plato and many others she is called nurse and myrionumos, from having, in a word, innumerable forms and semblances."

of life.[204] In the same manner the Greek sculptors of the finest ages of the art represented Io,[205] who was the same goddess confounded with an historical or poetical personage by the extravagant imaginations of the Greek mythologists; as we shall further show in the sequel. Her name seems to have come from the north; there being no obvious etymology for it in the Greek tongue; but, in the ancient Gothic and Scandinavian, *Io* and *Gio* signified the earth; as *Isi* and *Isa* signified ice, or water in its primordial state; and both were equally titles of the goddess, that represented the productive and nutritive power of the earth; and, therefore, may afford a more probable etymology for the name *Isis*, than any that has hitherto been given.[206] The god or goddess of Nature is however called *Isa* in the Sanskrit,[207] and many of the Ægyptian symbols appear to be Indian; but, on the contrary, it seems equally probable that much of the Hindu mythology, and, as we suspect, all their knowledge of alphabetic writing, as well as the use of money, came from the Greeks through the Bactrian and Parthian empires; the sovereigns of both which appear to have employed the Grecian letters and language in all their public acts.[208]

SUN-WORSHIP AND THE DOCTRINE OF EMANATION.

55. The Ægyptians, in their hymns to Osiris, invoked that god as *the being who dwelt concealed in the embraces of the sun*;[209] and several of the ancient Greek writers speak of the great luminary itself as *the generator and nourisher of all things, the ruler of the world, the first of the deities, and the supreme Lord of all mutable or perishable beings*.[210] Not that they, any more than the Ægyptians, deified the Sun considered merely as a mass of luminous or fervid matter; but as the centre or body, from which the pervading Spirit, the original producer of order, fertility, and organisation, amidst the inert confusion of space and matter, still continued to emanate through the system, to

[204] NORDEN: *Ægypt.*

[205] HERODOTUS: ii. 41. "The emblem of Isis is that of a woman having cow's horns as the Greeks make Io."

[206] OL. RUDBECK: *Atlantica*, p. 1, c. xviii. & xx. p. 854, p. 11, c. v. p. 208–214, 340, & 451. *Edda Snorron. Myth.* iv.

[207] *Sakoontala.* There were two goddesses of the name of Isis worshipped in Greece, the one Pelasgian and the other Ægyptian, before the Pantheic Isis of the latter ages.

PAUSANIAS: *Corinth.* iv. 7. "There are fanes or enclosures of Isis; of which they call one Pelasgian and one Egyptian, and two of Serapis, as he is called in Canopus."

[208] PAUSANIAS: *Laconia*, c. xii. s. 3.

[209] PLUTARCH: *Isis and Osiris*, 52. "In the sacred hymns of Osiris, they called upon the One hidden in the embrace of the sun."

[210] *Orphic Fragments.* "Sun, the Father of all."

SOPHOCLES: *Œdipus Tyrannus*, 660 and 1424. "The god Halios, chief of all the gods," "the royal sun which feedeth all."

preserve the mighty structure which it had formed.[211] This primitive pervading Spirit is said to have made the sun to guard and govern all things,[212] it being thought the instrumental cause, through which the powers of reproduction, implanted in matter, continued to exist; for without a continued emanation from the active or male principle of generation, the passive or female principle, which was derived from it, would of itself become exhausted.

56. This continued emanation, the Greeks personified into two distinct personages, the one representing Celestial Love, or attraction, and the other, animal love or desire, to which the Ægyptians added a third, by personifying separately the great fountain of attraction, from which both were derived. All the three were, however, but one, the distinctions arising merely out of the metaphysical subtilty of the theologists, and the extravagant allegories of the poets, which have a nearer resemblance to each other than is generally imagined.

57. This productive æthereal spirit being expanded through the whole universe, every part was in some degree impregnated with it, and therefore every part was, in some measure, the seat of the deity, whence local gods and goddesses were everywhere worshipped, and consequently multiplied without end. "Thousands of the immortal progeny of Jupiter," says Hesiod, "inhabit the fertile earth, as guardians to mortal men."[213] An adequate knowledge, either of the number or attributes of these, the Greeks never presumed to think attainable, but modestly contented themselves with revering and invoking them whenever they felt or wanted their assistance.[214] If a shipwrecked mariner were cast upon an unknown shore, he immediately offered up his prayers to the gods of the country, whoever they were,[215] and joined the inhabitants in

[211] PLUTARCH: *Roman Questions:* and *Orphic Fragments.*

[212] *Orphic Fragments*, XXV.

[213] HESIOD: *Weeks and Days*, 122.

[214] PHILEMON: *Fragments.* "Revere and worship God; seek not to know more; thou needest seek nothing further."

MENANDER: *Fragments.* "Who God is, desire not to learn; they who desire to know what may not be known are impious."

[215] HOMER: *Odyssey*, v. 445. "Hear me, oh king, whoever thou art."

A particular merit pertained to the use of foreign and antique titles of the deities. The Samothracians used a sacred language. Iamblichus declared that "the gods are well pleased with invocations addressed to them in the Ægyptian and Assyrian dialects, as being ancient and cognate languages of their own." The *Oracle of Zoroaster* also commanded as follows:

"Never change barbarous names;
For there are names in every nation given from God,
Having unspeakable efficacy in the Mysteries."

The Orphic hymn also instructs the worshipper:

"Then while the cauldron bubbles o'er the flame,
Address each godhead by his mystic name:
Full well the Immortals all are pleased to hear
Their secret names rise in the muttered prayer."[1]

whatever modes of worship they employed to propitiate them,[216] concluding that all expressions of gratitude and submission must be pleasing to the Deity; and as for other expressions, he was not acquainted with them, cursing, or invoking the divine wrath to avenge the quarrels of men, being unknown to the public worship of the ancients. The Athenians, indeed, in the fury of their resentment for the insult offered to the mysteries, commanded the priestess to curse Alcibiades; but she had the spirit to refuse, saying, *that she was the priestess of prayers, and not of curses.*[217]

LIBERALITY AND SAMENESS OF THE WORLD-RELIGIONS.

58. The same liberal and humane spirit still prevails among those nations whose religion is founded in the same principles. "The Siamese," says a traveller of the seventeenth century, "shun disputes, and believe that almost all religions are good."[218] When the ambassador of Louis XIV. asked their king, in his master's name, to embrace Christianity, he replied, "that it was strange that the king of France should interest himself so much in an affair which concerned only God, whilst He, whom it did concern, seemed to leave it wholly to our discretion. Had it been agreeable to the Creator that all nations should have had the same form of worship, would it not have been as easy to his Omnipotence to have created all men with the same sentiments and dispositions, and to have inspired them with the same notions of the True Religion, as to endow them with such different tempers and inclinations? Ought they not rather to believe that the true God has as much pleasure in being honored by a variety of forms and ceremonies, as in being praised and glorified by a number of different creatures? Or why should that beauty and variety, so admirable in the natural order of things, be less admirable, or less worthy of the wisdom of God in the supernatural?"[219]

59. The Hindus profess exactly the same opinion. "They would readily admit the truth of the Gospel," says a very learned writer, long resident among them, "but they contend that it is perfectly consistent with their Shastras. The Deity, they say, has appeared innumerable times in many parts of this

[216] HOMER: *Odyssey*, iii.

[217] PLUTARCH: *Roman Questions*, 44. "An execration is a fearful and grievous thing. Wherefore, the priestess at Athens was commended for refusing to curse Alkibiades when the people required her to do it: for she said that she was a priestess for prayer and not for cursing."

[218] *Journal du Voyage de Siam.*

[219] *Voyage de Siam*, lib. v.

world, and of all worlds, for the salvation of his creatures; and though we adore him in one appearance, and they in others, yet we adore, they say, the same God; to whom our several worships, though different in form, are equally acceptable, if they be sincere in substance." [220]

60. The Chinese sacrifice to the spirits of the air, the mountains and the rivers; while the Emperor himself, sacrifices to the sovereign Lord of Heaven, to whom these spirits are subordinate, and from whom they are derived.[221] The sectaries of Fohi have, indeed, surcharged this primitive elementary worship with some of the allegorical fables of their neighbors; but still as their creed, like that of the Greeks and Romans, remains undefined, it admits of no dogmatical theology, and, of course, of no persecution for opinion. Obscene and sanguinary rites have, indeed, been wisely proscribed on many occasions; but still *as actions and not as opinions*.[222] Atheism is said to have been punished with death at Athens; but nevertheless, it may be reasonably doubted, whether the atheism, against which the citizens of that republic expressed such fury, consisted in a denial of the existence of the gods; for Diagoras, who was obliged to fly for this crime, was accused of revealing and calumniating the doctrines taught in the Mysteries; [223] and, from the opinions ascribed to Socrates, there is reason to believe that his offense was of the same kind, though he had not been initiated.

61. These two were the only martyrs to religion among the ancient Greeks, except such as were punished for actively violating or insulting the Mysteries, the only part of their worship which seems to have possessed any vitality; for as to the popular deities, they were publicly ridiculed and censured with impunity, by those who dared not utter a word against the very populace that worshipped them: [224] and, as to forms and ceremonies of devotion, they were held to be no otherwise important, than as they constituted a part of the civil government of the state; the Pythian priestess having pronounced from the tripod, that *whoever performed the rites of his religion according to the laws of his country, performed them in a manner pleasing to the Deity*.[225] Hence the Romans made no alterations in the religious institutions of any of the conquered countries;

[220] *Asiatic Researches*, vol. i. p. 274.

[221] DU HALDE: vol. i. p. 32.

[222] LIVY; *History*, xxxix. 9. See the proceedings against the rites and worshippers of Bacchus at Rome.

[223] TATIAN: *Ad Græc.*

[224] See the *Prometheus* of Æschylus, and the *Plutus* and *Frogs* of Aristophanes, which are full of blasphemies; the former serious, and the latter comic or rather farcical.

[225] XENOPHON: *Memorabilia*, lib. i. c. iii. s. 1.

but allowed the inhabitants to be as absurd and extravagant as they pleased, and even to enforce their absurdities and extravagances, wherever they had any pre-existing laws in their favor. An Ægyptian magistrate would put one of his fellow-subjects to death for killing a cat or a monkey;[226] and though the religious fanaticism of the Jews was too sanguinary and violent to be left entirely free from restraint, a chief of the synagogue could order any one of his congregation to be whipped for neglecting or violating any part of the Mosaic Ritual.[227]

62. The principle underlying the system of Emanations was, that all things were of one substance; from which they were fashioned, and into which they were again dissolved, by the operation of one plastic spirit universally diffused and expanded.[228] The polytheist of ancient Greece and Rome candidly thought, like the modern Hindu, that all rites of worship and forms of devotion were directed to the same end, though in different modes and through different channels. "*Even they who worship other gods*," says Krishna, the incarnate Deity, in an ancient Indian poem, "*worship me, although they know it not.*"[229]

WHY DIVINE HONORS WERE PAID TO ANIMALS AND PLANTS.

63. By this universal expansion of the creative Spirit, every production of earth, water, and air, participated in its essence; which was continually emanating from, and reverting back to its source in various modes and degrees of progression and regression, like water to and from the ocean. Hence not only men, but all animals, and even vegetables, were supposed to be impregnated with some particles of the Divine nature; from which their various qualities and dispositions, as well as their powers of propagation were thought to be derived. These appeared to be so many different emanations of the Divine power operating in different modes and degrees, according to

[226] TERTULLIAN: *Apol.* c. xxiv.

[227] See *Acts of the Apostles*, v. 40.

[228] ARISTOTLE: *Metaphys.* i. 3, c. iii. VIRGIL: *Æneid*, vi. 724–734. "First of all, the Inmost Spirit sustains the heaven and Earth and Ocean, the illuminated orb of the Moon, and the Titanical Stars [planets]; and the Mind, diffused through all the members, gives energy to the whole frame and mingles itself intimately with the great body. Thence proceed the race of men and beasts, and the living souls of birds, and the monstrous brutes which the Ocean breeds beneath its marble surface. They all possess a fiery potency, and in their seed is a celestial principle,—so far as they are not clogged by noxious bodies, their limbs impeded by earthy substance, and all their members moribund. Hence they fear and desire, grieve and rejoice; nor do they, thus enclosed in darkness and a gloomy prison, behold the heavenly air."

See also PLUTARCH, in *Rom.* p. 76, et CICERO: *De Divinit.* lib. ii. c. 49.

[229] *Bhagavat-Gita*, ix.

the nature of the substances with which they were combined: whence the characteristic properties of particular animals and plants were regarded, not only as symbolical representations, but as actual emanations of the Supreme Being, consubstantial with his essence, and participating in his attributes.[230] For this reason, the symbols were treated with greater respect and veneration, than if they had been merely signs and characters of convention; and, in some countries, were even substituted as objects of adoration, instead of the Deity whose attributes they were meant to signify.

64. Such seems to have been the case in Ægypt; where various kinds of animals, and even plants, received divine honors; concerning which much has been written, both in ancient and modern times, but very little ascertained. The Ægyptians themselves would never reveal anything concerning them, as long as they had anything to reveal, unless under the usual ties of secresy; wherefore Herodotus, who was initiated, and consequently understood them, declines entering into the subject, and apologises for the little which the general plan of his work has obliged him to say.[231] In the time of Diodorus Siculus the priests pretended to have some secret concerning them:[232] but they probably pretended to more science than they really possessed, in this, as well as in other instances; for Strabo, who was contemporary with Diodorus, and much superior to him in learning, judgment, and sagacity, says that they were mere sacrificers without any knowledge of their ancient philosophy and religion.[233] The symbolical characters called *hieroglyphics*, continued to be esteemed more holy and venerable than the conventional signs for sounds: but though they pretended to read, and even to write them,[234] the different explanations which they gave to different travellers, induce us to suspect that it was all imposture; and that the knowledge of the ancient hieroglyphics, and consequently of the symbolical meaning of the sacred animals, perished with their Hierarchy under the Persian and Macedonian kings.[235] We may indeed

[230] PROCLUS: *Theology of Plato*, pp. 56, 57.

[231] HERODOTUS: ii. 65: "The animals which exist in Egypt, whether domesticated or otherwise, are all regarded as sacred. If I was to explain why they are consecrated to the several gods, I would be led to speak of sacred matters, which I particularly shrink from mentioning; the points on which I have touched slightly hitherto have all been introduced from sheer necessity."

[232] DIODORUS: i. 96: "Their priests have a secret doctrine concerning them."

[233] STRABO: xvii. p. 806.

[234] See the curious inscription in honor of Ptolemy V. published by the Society of Antiquaries of London, 1803.

[235] The discovery of the Rosetta Stone, and the researches of Champollion, Bunsen, and other able *savans* have disproved this, and demonstrated that the concealing of the sacred

safely conclude that all which they told of the extensive conquests and immense empire of Sesostris, etc., was entirely fiction; since Palestine must from its situation have been among the first of those acquisitions; and yet it is evident from the sacred writings, that at no time, from their emigration to their captivity, were the ancient Hebrews subject to the kings of Ægypt; whose vast resources were not derived from foreign conquests, but from a river, soil, and climate, which enabled the labor of few to find food for many, and which consequently left an immense surplus of productive labor at the disposal of the state or of its master.[236]

IMPROBABILITY OF THE NEO-PLATONIC INTERPRETATIONS.

65. As early as the second century of Christianity, we find that an entirely new system had been adopted by the Ægyptian priesthood, partly drawn from the writings of Plato and other Greek and Oriental sages, and partly invented among themselves. This they contrived to impose, in many instances, upon Plutarch, Apuleius, and Macrobius, as their ancient creed; and to this Iamblichus attempted to adapt their ancient allegories, and Hermapion and Horapollo, their symbolical sculptures; all which they very readily explain, though their explanations are wholly inconsistent with those given to Herodotus, Diodorus, and Germanicus; which are also equally inconsistent with each other. That the ancient system should have been lost, is not to be wondered at, when we consider

meaning of the hieroglyphics was but a part of the obligation of those understanding them.—A. W.

[236] HERODOTUS: ii. 14. The conclusion of Mr. Knight is hardly tenable. The Egyptian sculptures and papyri contain numerous memorials of the conquest of Northern Arabia, Palestine, Syria, Lebanon, Hamath, Carchemish, and Naharayn, or Mesopotamia, and even Nineveh and Media. Six thousand years ago naval battles occurred between the Egyptians and the nations beyond the Mediterranean; and thirty-six centuries ago an invasion of Egypt by the confederated armies of Libya and Europe was repulsed. The recentness of the Hebrew manuscripts must weaken their evidence. None of them are a thousand years old; and their compilation hardly antedates the period of the Maccabees, or the Persian conquests. Yet they mention (*Exodus* xxiii. 28, *Deuteronomy* vii. 20, and *Joshua* xxiv. 11, 12) the צִרְעָה *tsirah*, *hornet* or *plague*, that overcame the Amorites, Hittites, and other populations of Palestine; and the Egyptian records term the Hyk-sôs or Shepherds "the scourge" or "plague," who were driven by Aah-mosis and Thoth-mosis into Syria. (See *The Nation*, New York, for May 13, 1869.) Josephus, in his first treatise against Apion, distinctly asserts that the ancestors of the Israelites (meaning the Hyk-sôs) once had dominion over the Egyptians; and Professor J. P. Lesley, declaring the earlier Jewish legends unhistorical, adds that "nothing prevents us from identifying the Hebrews of the Monarchy as descendants of the Hyk-sôs race." Certainly "unhistorical" legends should not be employed, as Mr. Knight has employed them, against monumental records.—A. W.

the many revolutions and calamities, which the country suffered during the long period that elapsed from the conquest of it by Cambyses to that by Augustus. Two mighty monarchs of Persia employed the power of that vast empire to destroy their temples and extinguish their religion; and though the mild and stately government of the first Ptolemies afforded them some relief, yet, by introducing a new language, with new principles of science and new modes of worship, it tended perhaps to obliterate the ancient learning of Ægypt, as much as either the bigotry of their predecessors, or the tyranny of their successors.

66. It is probable that in Ægypt, as in other countries, zeal and knowledge subsisted in inverse proportions to each other; hence those animals and plants, which the learned respected as symbols of Divine Providence acting in particular directions, because they appeared to be impregnated with particular emanations, or endowed with particular properties, might be worshipped with blind adoration by the vulgar, as the real images of the gods. The cruel persecutions of Cambyses and Ochus must necessarily have swept off a large proportion of the former class; whence this blind adoration probably became general; different cities and districts adopting different animals for their tutelar deities, in the same manner as those of modern Europe put themselves under the protection of different saints, or those of China under that of particular subordinate spirits, supposed to act as mediators and advocates with the supreme God.[237]

AUGURY AND VATICINATION.

67. From the system of emanations came the opinion so prevalent among the ancients, that future events might be predicted by observing the instinctive motions of animals, and more especially those of birds; which, being often inexplicable from any known principles of mental operation, were supposed to proceed from the immediate impulse of the Deity. The skill, foresight, and contrivance, which many of them display in placing and constructing their nests, is wholly unaccountable; and others seem to possess a really prophetic spirit, owing to the extreme sensibility of their organs, which enables them to perceive variations of the state of the atmosphere, preceding a change of weather, long before they are perceptible to us.[238] The art of interpreting their various

[237] DU HALDE: ii. p. 49.

[238] VIRGIL: *Georgics*, i. 415. AMMIAN. MARCELLIN. lib. xxi. c. 1.

flights and actions seems to have been in repute during the Homeric times, but to have given way, by degrees, to the oracular temples; which naturally acquired pre-eminence by affording a permanent establishment, and a more lucrative trade, to the interpreters and deliverers of predictions.

68. The same ancient system that produced augury, produced Oracles; for the human soul, as an emanation of the Divine Mind, was thought by many to be in its nature prophetic, but to be blunted and obscured by the opaque incumbrance of the body; through which it, however, pierced in fits of ecstasy and enthusiasm, such as were felt by the Pythian priestesses and inspired votaries of Bacchus.[239] Hence proceeded the affected madness and assumed extravagance of those votaries, and also the sanctity attributed to wine; which, being the means of their inspiration, was supposed to be the medium of their communion with the Deity; to whom it was accordingly poured out upon all solemn occasions, as the pledge of union and bond of faith; whence treaties of alliance and other public covenants were anciently called *Spondai* or libations. Even drinking it to intoxication was in some cases an act of devotion;[240] and the vine was a favorite symbol of the deity, which seems to have been generally employed to signify the generative or preserving attribute;[241] intoxicating liquors being stimulative, and therefore held to be aphrodisiac. The vase is often employed in its stead, to express the same idea, and is usually accompanied by the same accessory symbols.[242]

69. It was for the same reason, probably, that the poppy was consecrated to Ceres, and her statues crowned with it;[243] and that Venus was represented holding the cone of it in one hand, while the other held an apple, and the πολος or modius decorated her head;[244] for the juice of the poppy is stimulative and intoxicating to a certain degree, though narcotic when taken to excess.

[239] PLUTARCH: *The Failure of the Oracles.*

EURIPIDES: *Bacchæ.* "The Bacchic impulse, and the manias contain much of the prophetic power. When the God entereth the body, he causeth the raving ones to speak."

PLATO: *Phædrus*, 43. "The soul is in some measure prophetic."

[240] SELEUCUS: from the *Deipnosophistæ*: ii. 3; also DIOGENES LAERTIUS: iii. 39: "He (Plato) said that it was becoming for no one to drink to drunkenness, except at festivals and of wine set apart to the deity."

[241] See Coins of Maronea, Soli Naxus, etc.

[242] See Coins of Thebes, Haliartus, Hipponium, etc.

[243] VIRGIL: "Cereale papaver." See Coins of Seleucus IV.

[244] PAUSANIAS: *Corinth.* x. 4. "He made the bust of Aphroditê, sitting * * having on the head the *polos* of gold and ivory, and in one hand a poppy-head, and in the other an apple."

PROPHETIC ECSTASY.

70. By yielding themselves to the guidance of wild imagination, and wholly renouncing common sense, which evidently acted by means of corporeal organs, men hoped to give the celestial faculties of the soul entire liberty, and thus to penetrate the darkness of futurity; in which they often believed themselves successful, by mistaking the disordered wanderings of a distempered mind for the ecstatic effusions of supernatural perception. This sort of prophetic enthusiasm was sometimes produced, or at least supposed to be produced, by certain intoxicating exhalations from the earth; as was the case at Delphi; where the design of setting up an oracle was first suggested by the goats being observed to skip about and perform various extravagant gesticulations, as often as they approached a certain fissure in the rock.[245] It is said to have been founded by some Hyperboreans, and principally by the bard Olen, a priest and prophet of Apollo: [246] but women officiated there as far back as any certain traditions could be traced; they having, probably, been preferred on account of the natural weakness of the sex, which rendered them more susceptible of enthusiastic delirium, to promote which, all the rites practiced before the responses were given, particularly tended.[247]

Figures holding the poppy in one hand and the patera in the other, are upon the medals of Tarentum and Locri, in Italy.

The laurel was also supposed to have a stimulative and intoxicating quality, and therefore to be the proper symbol for the god of poetry and prophecy.

[245] PLUTARCH: *The Failure of the Oracles.*

[246] PAUSANIAS: x. 5.

[247] The oracles doubtless originated from the belief that as the human soul was the emanation or offspring of the deity, it possessed a faculty of communication with the higher powers, capable of being cultivated or developed, to the function of seership. The Mysteries seem to have been conducted on this hypothesis; and in all countries, there have been persons reputed to be capable of comprehending the purposes of the Deity. Among the Israelites the prayer of Abraham was supposed to heal the household of Abimelech; and a succession of prophets to preserve the nation was believed to have continued from Moses till the later periods, and rules were given for knowing their genuineness (*Deuteronomy*, xviii. 15–22 and xiii. 1–5, also *Hosea*, xii. 13). When Balak the king of Moab brought Balaam to the hill of Peor and high-places of Baal to curse Israel, the changing of the purpose of the prophet by the Lord, appears to have been regarded as necessary to prevent possible calamity. It is very singular, however, that after Samuel had been the judge or chief magistrate till he was old, and might be supposed to have acquired a wide reputation in that capacity, Saul and his servants should seek from him in his character of seer or man of God, with a fee, to learn whether to go in quest of fugitive animals. The designation amphi or *om-phe* was applied to the oracles, whence the ompha el of the temple at Delphi was termed by the Greeks who interpreted by sound rather than sense the *omphalos* or navel-stone of the world,

71. The inspiring exhalation was at first attributed to the Earth only; then to the Earth in conjunction with Neptune or the Sea; and lastly to Apollo or the Sun.[248] These were, however, only different modifications of one cause, always held to be unalterably the same, though supposed to act, at different times, in different ways, and by different means. This cause was Jupiter, the all-pervading spirit of the universe, who had the title of All-prophetic,[249] because the other deities presiding over oracular temples were merely personifications of his particular modes of action.[250] The Pelasgian, or rather Druidical oracle of Dodona, the most ancient known, immediately belonged to him; the responses having been originally delivered by certain priests, who pretended that they received them from the oaks of the sacred grove;[251] which, being the largest and strongest vegetable productions of the North, were employed by the Celtic nations as symbols of the supreme God;[252] whose primary emanation, or operative spirit,

the symbol of the Mother Goddess. The priestess or *alma* at Delphi was sometimes called Pythoness, from the serpent Python, the representative of Apollo; he in turn was called Amphianax or king of the oracle. The Supreme Council or Parliament of the twelve nations of the Greeks was called Amphictyonic, either because its decrees were regarded as sacred or from being held at the place of the oracle. Hermes was styled Pompæus, as the messenger of God of the oracle; and the city of Campania now celebrated for its magnificent ruins, was evidently so designated as a holy city, or place of oracles. The Pompeian pillars and columns of Hercules are therefore identical. The use of the term *nymphê*, or its derivations to designate young women, brides, the marriage chamber, the lotus flower (*Nymphæa Nelumbo*) the *nymphæa* or oracular temples (fire-mountains) and the *labiæ minores* of the human female, illustrates the fact that to femininity there was supposed to pertain a peculiar divine virtue. Women were supposed to be more receptive of the divine afflatus; and the symbols of their sex participated in the veneration and sanctity. Oracles existed when the Mother Goddess was worshipped, who indeed was named Nympha. The name of the place of the oracle of Python-Apollo was called Delphi from *delphus*, the womb, which fact is further illustrated by the circumstance that the pythoness was supposed to derive her mystical gift by the inhaling of an exhilarating gas, or vapor from a cleft or fissure in the ground, a *cunnus diaboli*. The Ægyptians denominated the interpreter of oracles, Peter; and the names Orpheus, Pompeius, Ampelus, and perhaps Patrick, may have a similar meaning.—A. W.

[248] PAUSANIAS: lib. x.

[249] *Panomphaios.*

[250] See PINDAR: *Olymp.* viii. 58, Lucan has expressed this ancient mystic dogma in the language of the Stoics; and modified it to their system, according to the usual practice of the Syncretic sects. *Pharsalia*, v. 93:

> Forsan terris inserta regendis
> Aere libratum vacuo quæ sustinet orbem,
> Totius pars magna Jovis Cirrhæa per antra
> Exit, et ætherio trahitur connexa Tonanti.
> Hoc ubi virgineo conceptum est pectore numen,
> Humanam feriens animam sonat, oraque vatis.
> Solvit.

See also AMMIAN. MARCELLIN: xxi. c. 1.

[251] HOMER: *Iliad.* xvi. Bryant's Translation:

> "Dodonian Jove, Pelasgian, sovereign king,
> Whose dwelling is afar, and who dost rule
> Dodona winter-bound, where dwell thy priests,
> The Selli, with unwashen feet, who sleep
> Upon the ground!"

[252] MAXIMUS TYRIUS: *Dissertation.*

seems to have been signified by the mistletoe which grew from its bark, and, as it were, emanated from its substance; whence probably came the sanctity attributed to the plant.

72. Such symbols seem once to have been in general use; for among the vulgar, the great preservers of ancient customs, they continued to be so down to the latest periods of Heathenism: "The shepherd," says Maximus Tyrius, "honors Pan by consecrating to him the high fir and deep cavern, as the husbandman does Bacchus by sticking up the rude trunk of a tree."[253] Art and refinement gradually humanised these primitive emblems, as well as others; but their original meaning was still preserved in the crowns of oak and fir, which distinguished the statues of Jupiter and Pan, in the same manner as those of other symbolical plants did those or other personifications.[254]

73. The sanctity, so generally attributed to groves by the barbarians of the North, seems to have been imperfectly transmitted from them to the Greeks: for the poets, as Strabo observes, call any sacred place a grove, though entirely destitute of trees;[255] so that they must have alluded to these obsolete symbols and modes of worship. The *Selloi*, the priests of Dodona, mentioned in the *Iliad*, had disappeared, and been replaced by women long time before Herodotus, who relates some absurd tales, which he heard in Ægypt, concerning their having come from that country.[256] The more prompt sensibil-

viii. 8. The rude trunk was the "stock" so often denounced in the Old Testament.—A. W.

[253] See ibid. p. 79; also PLINY: ii. 1., and TACITUS: *Germany*. Even as late as the eighth century of Christianity, it was enacted by Luitprand, king of the Lombards, that whoever paid any adoration or performed any incantation to a tree, should be punished by fine. PAUL. DIACON.: *De Leg. Longobard.*

[254] See heads of Jupiter of Dodona on the coins of Pyrrhus.

[255] STRABO: iv. "The poets dignify them, calling all the sacred enclosures groves, even though bare of trees."

[256] HERODOTUS: ii. 54, 55. "The following tale is told in Egypt concerning the oracle of Dodona in Greece, and that of Amun in Libya. My informants on the points were priests of Zeus (Amun) in Thebes. They said 'that two of the sacred women were once carried off from Thebes by the Phœnicians, and that the story went that one of them was sold into Libya, and the other into Greece, and these women were the first founders of the oracles in the two countries.' . . At Dodona the women who deliver the oracles relate the matter as follows: 'Two black doves flew away from Egyptian Thebes, and while one directed its flight to Libya, the other came to them. She alighted on an oak, and sitting there began to speak with a human voice, and told them that on the spot where she was, there should thenceforth be an oracle of Zeus. . . The dove which went to Libya bade the Libyans to establish there the oracle of Amun.'"

The oak of Dodona indicates the kinship of Druidism with the ancient Pelasgian worship. R. Payne Knight suggests that the story of the doves probably arose from the mystic dove on the head of Dionê, as Juno or Aphroditê was anciently denominated at Dodona. Sir G. Wilkinson remarks that "the two doves appear to connect this tradition with the Phœnician

ity of the female sex was more susceptible of enthusiastic emotions, and consequently better adapted to the prophetic office, which was to express inspiration rather than convey meaning.

ENTHUSIASTIC FRENZY AT THE RELIGIOUS ORGIES.

74. Considering the general state of reserve and restraint in which the Grecian women lived, it is astonishing to what an excess of extravagance their religious enthusiasm was carried on certain occasions; particularly in celebrating the Orgies of Bacchus. The gravest matrons and proudest princesses suddenly laid aside their decency and their dignity, and ran screaming among the woods and mountains, fantastically dressed or half-naked, with their hair dishevelled and interwoven with ivy or vine, and sometimes with living serpents.[357] In this manner they frequently worked themselves up to such a pitch of savage ferocity, as not only to feed upon raw flesh,[358] but even to tear living animals with their teeth, and eat them warm and palpitating.[359]

Astartê, who appears to be the Baaltis or Dionê of Byblus." He thinks that the origin of the oracle would not have been attributed to a foreigner unless there had been some foundation for the story; and says that "it may refer to the sending out and establishing an oracle in the newly-discovered West (Europe), through the Phœnicians, the merchants and explorers of those days, who were in alliance with Egypt, supplied it with many of the productions it required from other countries, and enabled it to export its manufactures in their ships."—A. W.

[357] PLUTARCH: *Alexander.*

[358] *Scholiast upon Apollonius Rhodius*, i. 636.

[359] JULIUS FIRMUCIUS: c. 14. CLEMENT of Alexandria: *Exhortations.* ARNOBIUS: v.

The intelligent reader perceives the superficiality of the popular notion that Bacchus or Dionysus was but the god of wine and drunkenness, and that the *Orgies* or secret religious rites, were all occasions of revelling and debauchery. His worshippers in Thrace, the Orpheans, were ascetics and devotees, like the Gymnosophists of India. The Bacchus of ancient worship was an Asiatic divinity, identical with Atys, Adonis, Osiris, and probably with Maha Deva of India; and in the Grecian pantheon he appears to be a foreigner, like Hercules. As Zagreus, the son of Zeus by the Virgin Korê-Persephoneia or Demeter, afterward born anew as the son of Semelê, he seems to illustrate the *metempsychosis.* He was probably identical with Baal-Peor, the Moabite divinity, and the deity commemorated by the Israelites in the "Baalim" or priapic statues, often of wood, which were set up with the "groves" or symbols of Venus-Astartê, "on every high hill and under every green tree." Maachah, the queen-mother, who presided over the orgies, was deposed from regal rank by King Asa for making a *mephallitzeth*, or phallic manikin, for an *ashera*, or *omphalê* (1 *Kings*, xv. 13, and *Herodotus*, ii. 48). The *orgies*, *works*, or nocturnal rites, consisted of dances, mystical processions, and searches after the mutilated body of the divine youth.

See NONNUS: iv. 273.

"He brought to light the Evian rites
Of the Egyptian Bacchus, the orgies of Osiris.
He taught the initiations at the Mysteries
Held at night; and with voice disguised,
He chanted to the Bacchantê a Magian hymn,
Making a loud wail."

75. The enthusiasm of the Greeks was, however, generally of the gay and festive kind; which almost all their religious rites tended to promote.[260] Music and wine always accompanied devotion, as tending to exhilarate men's minds, and assimilate them with the Deity; to imitate whom was to feast and rejoice: to cultivate the elegant and useful arts; and thereby to give and receive happiness.[261] Such were most of the religions of antiquity, which were not, like the Ægyptian and Druidical, darkened by the gloom of a jealous hierarchy, which was to be supported by inspiring terror rather than by conciliating affection. Hence it was of old observed, that "*the Ægyptian temples were filled with lamentations, and those of the Greeks with dances;*"[262] the sacrifices of the former being chiefly expiatory, as appears from the imprecations on the head of the victim;[263] and those of the latter almost always propitiatory or gratulatory.[264] Wine, which was so much employed in the sacred rites of the Greeks, was held in abomination by the Ægyptians, who gave way to none of those ecstatic raptures of devotion which produced Bacchanalian frenzy and oracular prophecy;[265] but which also produced Greek poetry, the parent of all that is sublime and elegant in the works of man. The poetry of Delphi and Dodona does not seem, indeed, to have merited this character: but the sacerdotal bards of the first ages appear to have been the polishers and methodisers of that language, whose copiousness, harmony, and flexibility afforded an adequate vehicle for the unparallelled effusions of taste and genius, which followed.

76. Oracles had great influence over the public counsels of the different states of Greece and Asia during a long time; and as they were rarely consulted without a present, the most celebrated of them acquired immense wealth. That of Delphi was so rich, when plundered by the Phocians, that it enabled

These rites are mentioned in the Bible under the designation of "The Mourning for the Only-Begotten." They were celebrated in Egypt, Asia Minor, and Greece. Olympias, the mother of Alexander, like Maachah, was a priestess, or "sacred woman," and used to boast that the god was the father of her son. The funeral of Jacob at Abel-mizraim (*Genesis* l. 11), appears to have been taken for this observance.—A. W.

[260] EURIPIDES: *Electra*, 193.

[261] STRABO: x.

[262] APULEIUS: *Genius of Socrates.* Ægyptiaca numinum fana plena plangoribus, Græca plerumque choreis.

[263] HERODOTUS: ii. 39.

[264] Expiatory sacrifices were occasionally performed by individuals, but seem not to have formed any part of the established worship among the Greeks; hence we usually find them mentioned with contempt.

PLATO: *The Republic*, ii. 7. "Pedler-priests (*agurtai*), also prophets, frequent the houses of the rich, professing that they have a power from the gods of expiating, by sacrifices and chantings, in the midst of hilarity and feasting, whatever injustice has been committed by any one or his ancestors."

[265] PLUTARCH: *Isis and Osiris*, 6.

them to support an army of twenty thousand mercenaries upon double pay during nine years, besides supplying the great sums employed in bribing the principal states of Greece to support or permit their sacrilege.[266] Too great eagerness to amass wealth was, however, the cause of their falling into discredit; it having been discovered that, on many occasions, those were most favored who paid best;[267] and, in the time of Philip, the Pythian priestess being observed to be as much under the influence of Macedonian gold as any of his pensioned orators.[268]

JUDICIAL ASTROLOGY.

77. The Romans, whose religion, as well as language, was a corruption of the Greek, though immediately derived from the Etruscans, revived the ancient mode of divination by the flights of birds, and the motions and appearances of animals offered in sacrifice; but though supported by a College of Augurs, chosen from the most eminent and experienced men in the Republic, it fell into disregard, as the steady light of human science arose to show its fallacy. Another mode, however, of exploring future events arose at the same time; and, as it was founded upon extreme refinement of false philosophy, it for a long time triumphed over the common sense of mankind, even during the most enlightened ages. This was *judicial astrology;* a most abject species of practical superstition, arising out of something extremely like theoretical atheism.

78. The great active principle of the universe, though personified by the poets, and dressed out with all the variable attributes of human nature, was supposed by the mystic theologists to act by the permanent laws of pre-established rule, and not by the fluctuating impulses of anything analogous to the human will; the very exertion of which appeared to them to imply a sort of mutability of intention, that could only arise from new ideas or new sentiments, both equally incompatible with a mind infinite in its powers of action and perception; for, to such a mind, those events which happened yesterday, and those which are to happen during the immeasurable flux of time, are equally present, and its will is necessarily that which is, because all that is arose from its will. The act that gave existence, gave all the consequences and effects of existence;

[266] DIODORUS SICULUS: xvi. 37.

[267] SOPHOCLES: *Antigoné*, 106. "The mantian office is of a money-loving race." See also HERODOTUS: vi.

[268] DEMOSTHENES: *Philippics.*

which are therefore equally dependent upon the First Cause, and, how remote soever from it, still connected with it by a regular and indissoluble chain of gradation: so that the movements of the great luminaries of heaven, and those of the smallest reptiles that elude the sight, have some mutual relation to each other, as being alike integral parts of one Great Whole.

79. As the general movement of this Great Whole was supposed to be derived from the first Divine Impulse, which it received when constructed, so the particular movements of each subordinate part were supposed to be derived from the first impulse, which that particular part received, when put into motion by some more principal one. Of course the actions and fortunes of individual men were thought to depend upon the first impulse, which each received upon entering the world; for, as every subsequent event was produced by some preceding one, all were really produced by the first. The moment therefore of every man's birth being supposed to determine every circumstance of his life, it was only necessary to find out in what mode the celestial bodies, supposed to be the primary wheels of the universal machine, operated at that moment, in order to discover all that would happen to him afterward.

80. The regularity of the risings and settings of the fixed stars, though it announced the changes of the seasons and the orderly variations of nature, could not be adapted to the capricious mutability of human actions, fortunes, and adventures: wherefore the astrologers had recourse to the planets; whose more complicated revolutions offered more varied and more extended combinations. Their different returns to certain points of the Zodiac; their relative positions, and conjunctions with each other; and the particular character and aspect of each, were supposed to influence the affairs of men;[269] whence daring impostors presumed to foretell, not only the destinies of individuals, but also the rise and fall of empires, and the fate of the world itself.[270]

81. This mode of prediction seems to have been originally

[269] The poet Dryden believed in Judicial Astrology; and it is said computed the horoscope of his son in infancy, which was actually accomplished. Mr. William L. Stone, in the *Atlantic Monthly* for February, 1871, gives "*a Chapter of Modern Astrology*," in which are recorded several remarkable instances of successful divining, by the late Doctor Noah Stone of Guilford, Connecticut, who had learned the art from books written by Albubater, Jason Pratensis, and Paracelsus. Why not accept the declaration of Hamlet to Horatio?—A. W.

[270] BAILLIE: *Discours sur l'Astrologie.*

Chaldæan, and to have been brought from Babylon by the Greeks together with the little astronomy that they knew,[271] but the Chaldæans continued to be the great practitioners of it; and by exciting the hopes of aspiring individuals, or the fears of jealous tyrants, contrived to make themselves of mischievous importance in the Roman Empire;[272] the principles of their pretended science being sufficiently specious to obtain credit, when every other of the kind had been exploded. The Greeks do not seem ever to have paid much attention to it, nor, indeed, to any mode of prediction after the decline of their oracles:[273] neither is it ever mentioned amongst the superstitions of the ancient Ægyptians, though their creed certainly admitted the principle upon which it is founded.[274] It is said to have been believed by only a certain sect among the Chaldæans;[275] the general system of whose religion seems to have been the same as that of most other nations of the Northern Hemisphere; and to have taught the existence of an universal pervading Spirit, whose subordinate emanations diffused themselves through the world,[276] and presented themselves in different places, ranks, and offices, to the adoration of men; who, by their mediation, were enabled to approach the otherwise inaccessible light of the Supreme and Ineffable First Cause.[277]

[271] HERODOTUS: ii. 109: "The sundial, however, and the gnomon with the division of the day into twelve parts, were received by the Greeks from the Babylonians."

The Chaldæans, or Magians, first a conquering and civilising nation, appear to have constituted the learned and probably the sacerdotal caste of Babylonia and the neighboring countries. The name Zoroaster, Zerdusht, or Zerathustra, which is applied to their traditional leader, appears to have been a designation of the sacred college, or of its president, as Zadok, or *Zedek*, was of the head of the sacerdotal family in Judea, and Rabbi, or Rab Mag, of the chief of the college at Babylon. The Jewish *Kabala*, or traditions, appear to have been derived from their religious opinions and legends, and were revived in Judea by the Casideans, or Asideans, better known afterward as Pharsi (Persians or Pharisees). The peculiar form of this religion, known as Mithraism, was introduced into Pontus by Artabazes, the satrap, from which country, after its conquest by Pompey, it extended over the entire Roman empire. The Mithraic rites superseded the Mysteries of Bacchus, and became the foundation of the Gnostic system, which for many centuries prevailed in Asia, Egypt, and even the remote West. Julius Cæsar was assisted by a "Chaldæan" in reforming the Calendar.—A. W.

[272] See TACITUS: *Ann.* ii. c. 32, xii. c. 52, and *Hist.* i. c. 22: Genus hominum potentibus infidum, sperantibus fallax; also PLIN. lib. xxx. c. 1.

[273] PINDAR: *Olymp.* xii. 10.

[274] HERODOTUS: ii. 82.

[275] STRABO: lib. xvi.

[276] BRUCKER: *Hist. Crit. Philos.* i. c. 2. Fons omnium spirituum, cujus essentiam per universum mundum tanquam animam diffusam esse, etc.—non Chaldæa tantum et Ægyptus sed universus fere gentilismus vetustissimus credidit. See also EUSEB.: *Præp. Evang.* iv. c. 5.

[277] BRUCKER: *Ibid.* Summum universi regem in luce inaccessibile habitare, nec adiri posse nisi mediantibus spiritibus mediatoribus, universi fere Orientis dogma fuit.

SEXUAL RITES AT THE TEMPLES.

82. Like the Greeks, they honored these subordinate emanations, and gave them names expressing their different offices and attributes; such as Michael, Raphael, Uriel, Gabriel, etc.; which the Jews having adopted during the captivity, and afterward engrafted upon the Mosaic system, they have still retained their primitive sanctity. The generative or creative attribute seems to have held the highest rank; but it was not adopted with the others by the Jews: for as the true Creator had condescended to become their national and peculiar God, they naturally abhorred all pretenders to his high office.

83. At Babylon, as in other countries, the attribute was divided into two distinct personifications, the one male, and the other female, called Bel and Mylitta by the Assyrians and Zeus and Aphroditê by the Greeks: but as the latter people subdivided their personified attributes and emanations much more than any other, the titles of their deities cannot be supposed to express the precise meaning of those of Assyria. Bel, or, as the Greek write it, *Belos*, was certainly the same title, differently pronounced, as the Baal of the Phœnicians, which signified lord or master; and Mylitta seems to have been in all respects the same as the Aphroditê or Venus of the Greeks; she having been honored with rites equally characteristic and appropriate. The Babylonian women of every rank and condition held it to be an indispensable duty of religion to prostitute themselves, once in their lives, in her temple, to any stranger who came and offered money; which, whether little or much, was accepted, and applied to sacred purposes. Numbers of these devout ladies were always in waiting, and the stranger had the liberty of choosing whichever he liked, as they stood in rows in the temple; no refusal being allowed.[278]

84. A similar custom prevailed in Cyprus, Armenia, and

[278] HERODOTUS: i. 199.

The same custom existed in Armenia, Phrygia, and in Palestine, as well as in Carthage and Italy. It prevailed also among the Israelites during the monarchy, and was probably a feature of the worship of Peor and the Golden Calf of the Exodus. The Hebrew prophets describe the idol-worship by all the characteristics of prostitution; and the *kadeshim* and *kadeshuth*, or men (semi-males) and women devoted to temple-service, and especially to minister to the pleasures of the worshippers, were as common in the Holy Land as among the nations around. For such a character, a "sacred woman," or priestess, Judah mistook his daughter-in-law, Tamar (*Genesis*, xxxviii. 15); and in the reign of King Rehoboam and his queen Maachah, a priestess of the orgies, they abounded in all parts of the country. Josiah found them at the Temple of Solomon in Jerusalem, as well as at the "high places"; and

probably in many other countries; it being, as Herodotus observes, the practice of all mankind, except the Greeks and Ægyptians, to take such liberties with their temples, which, they concluded, must be pleasing to the Deity, as birds and animals, acting under the guidance of instinct, or by the immediate impulse of Heaven, did the same.[280] The exceptions he might safely have omitted, at least as far as relates to the Greeks: for there were a thousand sacred prostitutes kept in each of the celebrated temples of Venus, at Eryx and Corinth; who, according to all accounts, were extremely expert and assiduous in attending to the duties of their profession;[281] and it is not likely that the temple, which they served, should be the only place exempted from being the scene of them. Dionysius of Halicarnassus claims the same exception in favor of the Romans, but, as we suspect, equally without reason: for Juvenal, who lived only a century later, when the same religion and nearly the same manners prevailed, seems to consider every temple in Rome as a kind of licensed brothel.[282]

85. The temples of the Hindus in the Dekkan possessed their establishments; they had bands of consecrated dancing-girls, called the *Women of the Idol*, selected in their infancy by the priests for the beauty of their persons, and trained up with every elegant accomplishment that could render them attractive, and assure success in the profession; which they exercised at once for the pleasure and profit of the priesthood. They were never allowed to desert the temple; and the offspring of their promiscuous embraces were, if males, consecrated to the service of the Deity in the ceremonies of his worship; and, if females, educated in the profession of their mothers.[283]

Hosea, referring to this peculiar form of Mylitta-worship, declared that Samaria loved a reward at every corn-floor. The prophets Jeremiah, Ezekiel, Hosea, and Micah are specific and unequivocal in asserting that the lewd rites in Palestine were precisely like those of the nations around them. —A. W.

[280] HERODOTUS: ii. 64.

[281] STRABO: viii. DIODORUS SICULUS: iv.

This was the Phœnician Astartê, that as Venus Erycina was especially worshipped by the Roman women, who every first of April made a phallephoric procession to her temple. (See *Ancient Symbol-Worship*, p. 26.)

[282] JUVENAL: *Satire*, 22.

Nuper enim, ut repeto, fanum Isidis et Ganymeden,
Pacis, et advectæ secreta palatia matris,
Et Cererem (nam quo non prostat femina templo?),
Notior Aufidio mœchus celebrare solebas.

[283] MAURICE; *Antiq. Ind.* vol. i. pt. 1, p. 341.

See *Asiatic Researches*, vol. 1. 166, and INMAN'S *Ancient Faiths Embraced in Ancient Names*, vol. ii. p. 168. An Arabian who travelled in peninsular India, in the ninth century, mentions these women as follows: "There are in India (in the Dekkan) public women called *Devadasi*, or *votaries of the deity*. When a woman has made a vow for the purpose of having offspring, if she brings into the world a pretty daughter, she carries the child to *Bod* (more properly *Maha*

THE NIGHT-GODDESS.

86. Night being the appropriate season for these observances, and being also supposed to have some genial and nutritive influence in itself,[284] was personified, as the source of all things, the female productive principle of the universe,[285] which the Ægyptians called by a name that signified Night.[286] Hesiod says, that the nights belong to the blessed gods, as it is then that dreams descend from Heaven to forewarn and instruct men.[287] Hence night is called *euphronê* (*good*, or *benevolent*) by the ancient poets; and to perform any unseemly act or gesture in the face of night, as well as in the face of the sun, was accounted a heinous offense.[288] This may seem, indeed, a contradiction to their practice: but it must be remembered that a free communication between the sexes was never reckoned criminal by the ancients, unless when injurious to the peace or pride of families; and as to the foul and unnatural debaucheries imputed to the Bacchanalian societies suppressed by the Romans, they were either mere calumnies, or abuses introduced by private persons, and never countenanced by public authority in any part of the world. Had the Christian societies sunk under the first storms of persecution, posterity might have believed them guilty of similar crimes; of which they were equally accused by witnesses as numerous.[289] We do, indeed, sometimes find indications of unnatural lusts in ancient sculptures: but they were undoubtedly the works of private caprice; or similar compositions would have been found upon coins; which they never are, except upon the Spintriæ of Tiberius, which were merely tickets of admission to the scenes of his private amusement.[290] Such preposterous appetites,

Deva), as they call the divinity whom they adore, and leaves her with him." This divinity is not now worshipped in that region; but the custom was retained by the Brahman conquerors. The women are called in the Tamul language *Devadasi*, which means *women given to God*. The custom existed with the Dravidians of India, but with no other race. It is precisely the same as that of maintaining *almas* in the temples of Isis and *Kadeshoth* at the shrines of Astartê or Venus Erycina.

The vow of Hannah, who dedicated her son, afterward the prophet Samuel, to the service of the Temple, in pursuance of a vow, will be remembered. He became a *Nazir*. The Israelitish law prohibited the setting apart of men and women to the libidinous rites as was done elsewhere; but the practice existed in that country. See *Deuteronomy*, xxiii. 17, and 1 *Kings*, xiv. 24.

[284] DIODORUS SICULUS: i. 7.

[285] *Orphic Hymn*, ii. 2: "Night, the genesis of all things, whom we also call Cypris" (Venus).

[286] JABLONSKI: *Egyptian Pantheon*, i. chap. i. 87. *Ather*, or *Athor*; coptic, *Athorb*.

[287] HESIOD: *Works and Days*, 730.

[288] HESIOD: *Works and Days*, 727.

[289] LIVY: *History of Rome*, xxxix. 9. MOSHEIM.

[290] A writer in *Old and New* (Boston), for September, 1874, endeavors

though but too observable in all the later ages of Greece, appear to have been wholly unknown to the simplicity of the early times; they never being once noticed either in the *Iliad*, the *Odyssey*, or the genuine poem of Hesiod; for as to the lines in the former poem alluding to the rape of Ganymede, they are manifestly spurious.[291]

87. The Greeks personified Night under the title of *Letō*, or Latona, and *Baubō*; the one signifying *oblivion* and the other *sleep*, or quietude;[292] both of which were meant to express the unmoved tranquillity prevailing through the infinite variety of unknown darkness, that preceded the Creation, or first emanation of light. Hence she was said to have been the first wife of Jupiter,[293] the mother of Apollo and Diana, or the Sun and Moon, and the nurse of the Earth and the stars.[294] The Ægyptians differed a little from the Greeks, and supposed her to be the nurse and grandmother of Horus and Bubastis, their Apollo and Diana;[295] in which they agreed more exactly with the ancient naturalists, who held that heat was nourished by the humidity of night.[296] Her symbol was the *Mygalè* or *Mus Araneus*, anciently supposed to be blind;[297] but she is usually represented, upon the monuments of ancient art, under the form of a large and comely woman, with a vail upon her head.[298] This vail, in painting, was always black; and in gems, the artists generally avail themselves of a dark-colored vein in the stone to express it; it being the same as that which was usually thrown over the symbol of the generative attribute, to signify the nutritive power of Night, fostering the productive power of the pervading Spirit; whence Priapus is called, by the poets, *black-cloaked*.[299] The vail is often stellated, or marked with asterisks,[300]

with great ingenuity to vindicate Tiberius from these imputations, and to show that he was remarkable for his gentle and austere virtues.—A. W.

[291] HOMER: *Iliad*, v. 265, and xx. 230.

[292] PLUTARCH: from EUSEBIUS: *Præparatio Evangelic.* iii. 1. "Night was *Leto*, from *letho*, to be oblivious, as those in a dream."

HESYCHIUS: "*Baubai*, sleep; *bauban*, to sleep." It is the same as *Iauein* in a different dialect.

[293] HOMER: *Odyssey*, xi. 579. "Leto, the illustrious spouse of Zeus."

[294] HESYCHIUS. The Jews have also a tradition of Lilith, the first wife of Adam, by whom genii are produced and children bewitched.

"Baubo, nurse of Demeter."

EURIPIDES: *Electra*. "Oh! sable Night, nurse of the golden stars."

[295] HERODOTUS, ii. 156.

[296] MACROBIUS: *Saturnalia*, i. 23. "Omnium autem physicorum assertione constat calorem humore nutriri."

[297] PLUTARCH: *Symposiacs*, iv. ANTON.: *Liberal. Fab.* xxviii.

[298] See medals of the Bretii, Sicilotæ, King Pyrrhus, etc.

The animal symbol rarely occurs; but upon a beautifully engraved gem, belonging to R. P. Knight, is the head of a Boar, the symbol of Mars the destroyer, joined to the head of a Ram, the symbol of Bacchus or Amun the generator; upon which reposes a Dog, the symbol of Mercury, or presiding Mind; and upon the back of the dog is the Mygalè, the symbol of Latona, or Night.

[299] MOSCHUS: *Epitaph. Bion.* 27. *Μελαγχλαινοι τε Πριηποι.*

[300] See medals of Syracuse.

and is occasionally given to all the personifications of the generative attribute, whether male or female;[301] and likewise to portraits of persons consecrated, or represented in a sacred or sacerdotal character, which, in such cases, it invariably signifies.[302]

HORUS AND TYPHON.

88. The Ægyptian Horus is said to have been the son of Osiris and Isis, and to have been born while both his parents were in the womb of their mother Rhea;[303] a fable which means no more than that the active and passive powers of production joined in the general concretion of substance, and caused the separation or delivery of the elements from each other: for the name Apollo is evidently a title derived from a Greek verb, signifying *to deliver from;*[304] and it is probable that Horus, (or whatever was the Egyptian name of this deity) had a similar meaning, it being manifestly intended to signify a personified mode of action of Osiris;[305] in the same manner as Liber, the corresponding title in the Latin tongue, signified a personified mode of action of the generator Bacchus.[306] His statue at Coptos had the symbol of the generative attribute in his hand, said to be taken from Typhon, the destroying power;[307] and there are small statues of him now extant, holding the circle and cross, which seems to have been the symbol meant. Typhon is said to have struck out and swal-

[301] See heads of Venus on the gold coins of Tarentum, silver of Corinth—of Bacchus on those of Lampsacus, etc.

[302] See medals of Julius Cæsar, Livia, the Queens of Syria and Egypt, bust of Marcus Aurelius in the Townley collection, etc.

[303] PLUTARCH: *Isis and Osiris*, 54. "Nature produces the universe [cosmos] by becoming herself of like form and temper with the mental or interior property. The generating of Apollo [Horus] by Isis and Osiris, while those gods were yet in the womb of Rhea hints to us that before this universe became visible [*Hebrews* xi. 3] and was completed by the higher Reason, matter being convinced by Nature that she by herself was incomplete, brought forth the first production. This divinity was not the cosmos, but a kind of phantom or picture of the cosmos or universe to be afterward."

Plutarch's facts are well enough; but his explanations and etymologies are from the New-Platonic school, and not from Ancient Egypt.

[304] *Apoluo*, anciently written with the digamma *F* or *v*, *Apolufo*. The endeavor to form an etymology for the deity-names is not often satisfactory, especially in the Greek language. Plato attempted it with remarkably ill success.

Apollo, the sun-god, is the same as Abel or Bel the younger, the Assyrian and Phœnician divinity; and doubtless, may be identified both with Horus of Egypt and Chrisna of India.—A. W.

[305] PLUTARCH: *Isis and Osiris*. "He (Horus) is the terrestrial universe, neither altogether delivering from corruption nor generation."

[306] The adjective *liber* is from the Greek *luvo;* the *upsilon* being changed to *i* and the digamma to *b*.

[307] PLUTARCH: *Isis and Osiris*, 55. "In Coptos the statue of Horus has in the left hand the *aidoia* of Typhon."

lowed one of his eyes;[308] whence the itinerant priests and priestesses of the Ægyptian religion, under the Roman emperors, always appeared with this deformity;[309] but the meaning of this fable can not now be ascertained any more than that of the single lock of hair, worn on the right side of the head, both by Horus and his priests.

THE SOLAR SYSTEM ANCIENTLY KNOWN.

89. According to Manetho, the Ægyptians called the loadstone, the *bone of Osiris:*[310] by which it would seem that he represented the attractive principle; which is by no means incompatible with his character of separator and deliverer of the elements; for this separation was supposed to be produced by attraction. The Sun, according to the ancient system learnt by Pythagoras from the Orphic and other mystic traditions, being placed in the centre of the universe, with the planets moving round,[311] was by its attractive force, the cause of all union and harmony in the whole, and by the emanation of its beams, the cause of all motion and activity in its parts. This system, so remote from all that is taught by common sense and observation, but now so fully proved to be true, was taught secretly by Pythagoras; who was rather the founder of a religious order for the purposes of ambition, than of a philosophical sect for the extension of science. After a premature discovery had caused the ruin of him and his society, Philolaus, one of his disciples, published this part of his doctrines, and Aristarchus of Samos, openly attempted to prove the truth of it;[312] for which he was censured by Cleanthes, as being guilty

[308] PLUTARCH: *Isis and Osiris*, 55. "They relate that Typhon one while smote the eye of Horus, and at another while plucked it out and swallowed it, and afterward gave it back to the sun; denoting by the blow the monthly diminution of the moon, and by the blinding of him its eclipse which the sun cures again by shining presently upon it as soon as it hath escaped from the shadow of the earth."

[309] JUVENAL: "*Lusca sacerdos*"—the one-eyed priest. In Mr. Knight's Collection was a bronze head of an Agyrtes having this deformity.

[310] PLUTARCH: *Isis and Osiris*, 62. "They call the siderite-stone the bone of Horus, as Manetho asserts."

[311] ARISTOTLE: *Concerning Heaven*, ii. 13. "The Italian *savans*, called the Pythagoreans, declare the contrariwise; they affirm that Fire is at the centre, and that the earth and stars move round that centre in a circle, thus making Day and Night."

The author of the trifling book on *the Tenets of the Philosophers*, falsely attributed to Plutarch, understands the central fire, round which the Earth and planets were supposed to move, not to be the Sun; in which he has been followed by Adam Smith and others; but Aristotle clearly understands it to be the Sun, or he could not suppose it to be the cause of day and night; neither could the Pythagoreans have been so ignorant as to attribute that cause to any other fire. This system is alluded to in an Orphic Fragment, and by GALEN: *Hist. Phil.* xiii.

[312] DUTENS: *Découvertes Attribuées*

of impiety;[313] but speculative theories were never thought impious by the Greeks, unless they tended to reveal the mystic doctrines, or disprove the existence of a Deity. That of Aristarchus could not have been of the latter class, and therefore must have been of the former; though his accuser could not specify it without participating in the imputed criminality. The crimes of Socrates and Diagoras appear to have been, as before observed, of the same kind; whence Aristophanes represents them attributing the order and variety of the universe to circular motion called *Dinos;* and then humorously introduces Strepsiades mistaking this Dinos for a new god, who had expelled Jupiter.[314] Among the symbols carried in the mystic processions was a wheel;[315] which is also represented on coins;[316] probably to signify the same meaning as was expressed by this word.

90. The great system to which it alluded was, however, rather believed than known; it having been derived from ancient tradition, and not discovered by study and observation. It was therefore supported by no proof; nor had it any other credit than what it derived from the mystic veneration paid to a vague notion, in some degree connected with religion, but still not sufficiently so to become an article of faith, even in the lax and comprehensive creed of Polytheism. Common observation might have produced the idea of a central cause of motion in the universe, and of a circular distribution of its parts; which might have led some more acute and discerning minds to imagine a solar system, without their having been led to it by any accurate or regular progress of discovery; and this we conceive to be a more easy and natural way of accounting for it, than supposing it to be a wreck or fragment of more universal science that had once existed among some lost and unknown people.[317]

THE ANCIENT TEMPLE-CIRCLES, AND FIRE-WORSHIP.

91. Of this central cause, and circular distribution, the primitive temples, of which we almost everywhere find vestiges, appear to have been emblems: for they universally con-

aux Modernes; and authorities there cited.

[313] PLUTARCH: *Concerning the Face in the Orb of the Moon*, vi.

[314] *Clouds*, 826.

[315] EPIPHANIUS.

[316] See medals of Phliasus, Cyrene, Luceria, Vetulonia, etc.

[317] See BAILLIE: *Histoire de l'Astronomie Ancienne.*—Wilkinson is very explicit that the Ægyptians and Chaldeans possessed the knowledge of the heliocentric system, and that they taught it to the savans of Greece. See HERODOTUS: ii. chap. 7 of *Appendix*. A. W.

sist of circles of rude stones: in the centre of which seems to have been the symbol of the Deity. Such were the Pyræthea of the Persians,[318] the Celtic temples of the North, and the most ancient recorded of the Greeks; one of which, built by Adrastus, a generation before the Trojan war, remained at Sicyon in the time of Pausanias. It seems that most of the places of worship known in the Homeric times were of this kind; for though temples and even statues are mentioned in Troy, the places of worship of the Greeks consisted generally of an area and altar only.[319]

92. The Persians, who were the primitists, or Puritans of Heathenism, thought it impious or foolish to employ any more complicated structures in the service of the Deity;[320] whence they destroyed, with unrelenting bigotry, the magnificent temples of Ægypt and Greece.[321] Their places of worship were circles of stones, in the centre of which they kindled the sacred fire, the only symbol of their god: for they abhorred statues, as well as temples and altars;[322] thinking it unworthy of the majesty of the Deity to be represented by any definite form, or to be circumscribed in any determinate space. The universe was his temple, and the all-pervading element of fire his only representative; whence their most solemn act of devotion was, kindling an immense fire on the top of a high mountain, and offering up in it quantities of wine, honey, oil, and all kinds of perfumes; as Mithradates did with great expense and magnificence, according to the rites of his Persian ancestors, when about to engage in his second war with the Romans; the event of which was to make him lord of all, or of nothing.[323]

93. These offerings were made to the all-pervading Spirit of the Universe (which Herodotus calls by the name of Zeus or Jupiter), and to his subordinate emanations, diffused through Sun and Moon, and the terrestrial elements, fire, air, earth, and water. They afterwards learned of the Syrians to worship

[318] PAUSANIAS: vii. 22 and iv.

[319] "*Τεμενος και βωμος.*"

[320] HERODOTUS: i.131. "They (the Persians) have no images of the gods, no temples or altars, and consider the use of them a sign of folly. Their wont, however, is to ascend the summits of the loftiest mountains, and there to offer sacrifice to Zeus, which is the name they give to the whole circuit of the firmament. They likewise offer to the Sun and Moon, to the Earth, to Fire, to Water, and the Winds. These are the only gods whose worship has come down to them from ancient times. At a later period they began the worship of Urania which they borrowed from the Arabians and Assyrians. Mylitta is the name by which the Assyrians know this goddess, whom the Arabians call Alitta (or Elissa), and the Persians, Mitra."

In this account is no mention of the Ormazdean system, which all modern scholars consider as the ancient religion of Persia.—A. W.

[321] HERODOTUS.

[322] STRABO: xv.

[323] APPIAN: *The War of Mithradates.*

their Astartè, or celestial Venus; and by degrees adopted other superstitions from the Phœnicians and other neighboring nations; who probably furnished them with the symbolical figures observable in the ruins of Persepolis, and the devices of their coins. We must not, however, as Hyde and Anquetil have done, confound the Persians of the First with those of the Second dynasty, that succeeded the Parthians; nor place any reliance upon the pretended *Zend-Avesta*, which the latter produced as the work of Zoroaster; but which is in reality nothing more than the ritual of the modern Ghebers or Parsees. That it should have imposed upon Mr. Gibbon, is astonishing; as it is manifestly a compilation of no earlier date than the eighth or ninth century of Christianity, and probably much later.[324]

94. The Greeks seem originally to have performed their acts of devotion to the æthereal Spirit upon high mountains; from which new titles, and consequently new personifications, were derived; such as those of Olympian, Dodonæan, Idæan, and Casian Jupiter.[325] They were also long without statues;[326] which were always considered, by the learned among them, as

[324] Mr. Knight, as well as Sir William Jones, appears to us too skeptical. The *Avesta* is, to be sure, in many respects, an incomplete work, but it is obviously genuine. Despite the foibles and blunders of Anquetil du Perron and his teacher, the Destur Darab, the labors of Burnous have successfully vindicated him and the *Avesta*, from the imputations made against them. The discovery that the Zend was one of the languages of the cuneiform inscriptions, also helped this confirmation. Sir Henry C. Rawlinson turned this fact to excellent account, translating a large portion of the inscriptions by means of this language. The dialect used in the *Avesta*, however, is many centuries older than that of the cuneiform writings. We learn from the portions still in existence, somewhat of the schism that took place between the two great branches of the Aryan family, but not whether the Brahmans or the Mazdayasnians, were the chief instruments in the separation. We read also of Ahriman, or rather Anra-Mainyas, as the Potentate of Evil, and of the Serpent or dragon-king Dahaka, as the minister of his will; but the clew is not given, and we must ascertain it elsewhere. The well-informed orientalist, however, we think, will perceive in Ahriman the Kissian or Susianian divinity *Harmannu*; and in Dahaka, the ophite dynasty of Zohak the Arabian that for a long period held Babylonia, extending its sway to Media and Armenia, and eastward to the Indus, and perhaps by way of Cashmere and the Punjaub, under the modified name of *Takshaka*, to the countries beyond the Ganges. With this explanation it will be seen that the war of the Two Principles was a poetic or mystical form of describing the contest of the Aryan and Hamitic (Turanian?) races; the old Iranians, giving to the evil powers the names peculiar to the religion of their adversaries, as the Jewish Pharisees, copying from them, made the Hittite god Seth or Satan, and Baal Zebub of Ekron, their ruler of the demon tribes.

In short, however, recently the *Avesta* may have been compiled and arranged, we think its genuineness sustained. The English translation of Prof. Spiegel's German Version, though often difficult to understand, will satisfy most students, so far as it goes.—A. W.

[325] MAXIMUS TYRIUS: *Dissert.* vii.

[326] PAUSANIAS: viii. c. xxii. and lib. ix.

mere symbols, or the invention of human error to console human weakness.[327] Numa, who was deeply skilled in mystic lore, forbade the Romans to represent the gods under any form either of men or beasts;[328] and they adhered to his instructions during the first hundred and seventy years of the Republic:[329] nor had the Germans, even in the age of Tacitus, renounced their primitive prejudices, or adopted any of the refinements of their neighbors on this subject.

SQUARE TEMPLE-ENCLOSURES, AND WORSHIP OF THE FEMALE PRINCIPLE.

95. In some instances, the circular area above mentioned is enclosed in a square one; and we are told that a square stone was the primitive symbol of several deities, more especially of the celestial Venus, or female productive power, both among the ancient Greeks and ancient Arabians.[330] Upon most of the very early Greek coins, too, we find an inverse or indented square, sometimes divided into four, and sometimes into a greater number of compartments; and latterly with merely the symbol of the Deity forming the device, in the centre. Antiquaries have supposed this incuse to be merely the impression of something put under the coin to make it receive the stroke of the die more steadily:[331] but in all that we have seen of this kind, amounting to some hundreds, the coin has been driven into the die, and not struck with it, and the incuse impression been made either before or after the other, the edges of it being always beaten in or out. Similar impressions also occur on some of the little Ægyptian amulets of paste, found in

[327] SOPHOCLES: *Apud Justin Martyr. Cohort. ad Gent.* p. 10.

[328] PLUTARCH: *Numa.*

[329] VARRO: *In Augustin de Civ. Dei*, iv. 6. While Mr. Knight denies the genuineness of the *Avesta*, he is ready enough to accept the legendary history of Rome. Yet it appears on its face to be what learned writers have asserted, a compilation or rather invention of later writers. The tales of Romulus and Rœmus, the Sabine women, and other such stories, are probably no more valuable than the history of King Arthur. Numa, the Pythagorean sovereign is evidently a character borrowed from the Oriental world; and the resemblance of his name to *Num* or Kneph, the *agathodæmon* of Egypt is probably something more than an accident.—A. W.

[330] MAXIMUS TYRIUS: xxxviii. CLEMENT of Alexandria.

PAUSANIAS: *Achaica*, xxii. 3. "There stood next the statue square stones, thirty in number; the Pharians worship them, calling each by the name of some divinity; but more anciently, and afterward among the Greeks, white stones received honors as symbols of the gods."

PAUSANIAS: *Attica*, xiv. 2. "The statue of (Aphroditê) was four-square like the Hermaic pillars; and the inscription declared the Aphroditê-Urania to be the most ancient of those called The Fates."

[331] ABBE BARTHELEMI: *Memoires de l'Academie des Inscriptions*, xxiv. 30. D'ANCARVILLE: *Recherches sur les Arts*, Book I. iv.

mummies, which were never struck, or marked with any impression on the reverse.

96. In these square areas, upon different coins almost every different symbol of the Deity is to be found: whence, probably, the goddess, represented by this form, acquired the singular titles of the *Place of the Gods*,[332] and the *Mundane House of Horus*.[333] These titles are both Ægyptian; but the latter is signified very clearly upon Greek coins, by an asterisk placed in the centre of an incuse square;[334] for the asterisk being composed of obelisks, or rays diverging from a globe or common centre, was the natural representation of the Sun; and precisely the same as the radiated head of Apollo, except that, in the latter, the globe or centre was humanised. Upon the ancient medals of Corinth and Cnossus, the square is a little varied, by having the angles drawn out and inverted;[335] particularly upon those of the latter city, which show a progressive variation of this form from a few simple lines, which, becoming more complicated and inverted, produce at length the celebrated Labyrinth[336] which Dædalus is said by the mythologists to have built for Minos, as a prison to confine a monster begotten upon his wife Pasiphaë, by a bull, and therefore called the Minotaur. Pasiphaë is said to have been the daughter of the Sun; and her name, signifying *all-splendid*, is evidently an ancient epithet of that luminary. The bull is said to have been sent by Neptune or Poseidon;[337] and the title which distinguished the offspring is, in an ancient inscription, applied to Atys, the Phrygian Bacchus:[338] whence the meaning of the whole allegory distinctly appears; the Minotaur being only the ancient symbol of the bull, partly humanised; to whom Minos may have sacrificed his tributary slaves, or, more probably, employed them in the service of the Deity.[339]

[332] SIMPLICIUS: *On Aristotle*, Book IV. "Wherefore the Egyptians call the Syrian Atargatis and Isis, 'The place of the gods,' as containing all the divinities." Plutarch explains that Osiris was the beginning, Isis the receptacle or intermediate, and Horus the complement (*Isis and Osiris*).

[333] PLUTARCH: *Isis and Osiris*, 56. "Isis is also Muth, and again they call her Athyri and Methyer. They imply by the first of these names, the Mother, and by the second the mundane house of Horus."

[334] See small brass or bronze coins of Syracuse.

[335] See Hunterian Museum.

[336] See Hunterian Museum.

[337] APOLLODORUS: iii. 1.

[338] GRUTER: vol. I. p. xxviii. 6. "*Attidi Minotauro*"—to Atys, the Minotaur.

[339] Modern classical scholars are disposed to make a distinction between the Roman divinity, "Neptune or the Sea," and the eastern god Poseidon: Sir H. C. Rawlinson, Mr. Gladstone, and other eminent writers, consider that although Poseidon was a Deity connected with the Sea, he was not an actual Sea-God. We learn from Homer and Herodotus, that he was the chief god in the pantheon of Libya and Africa, and accordingly was a Hamitic rather than an Aryan divinity. He was also worshipped in Crete.

THE BULL-SYMBOL.

97. In the centre of one of the more simple and primitive labyrinths on the Grecian coins above cited, is the head of a bull;[340] and in others of a more recent style, the more complicated labyrinth is round.[341] On some of those of Camarina in Sicily, the head of the god, more humanised than the Minotaur, yet still with the horns and features of the bull, is represented in the centre of an indented scroll,[342] which other coins show to have been meant to represent the waters, by a transverse section of waves.[343] On the coins, too, of Magnesia upon the Meander, the figure of Apollo is represented as leaning upon the tripod, and standing upon some crossed and inverted square lines, similar to the primitive form of the labyrinth on the coins of Corinth above cited.[344] These have been supposed to signify the river Meander: but they more probably signify the waters in general; as we find similar crossed and inverted lines upon coins struck in Sicily, both Greek and Punic;[345] and also upon rings and fibulæ, which are frequently adorned with symbolical devices, meant to serve as amulets or charms. The bull, however, both in its natural form, and humanised in various degrees, so as in some instances to leave only the horns of the animal symbol, is perpetually employed

and may be identified with the Philistine Dagon, whom G. W. Cox considers to be the same as Oannes of Babylonia and Ana or Ana-melech of Sippara. He is thus allied to the ancient worship of the East, as the representative of wisdom and civilization; the Building-God, father of the Cyclopean shepherds, who revolutionised the countries which they occupied and left behind them the stupendous monuments of their greatness.

Mr. Knight is probably right in declaring the Minotaur to have been the ancient symbol of the Bull, partly humanised; that representation of the Supreme Being as the Sun in Taurus, at the vernal equinox, being a general symbol in all the countries on the Mediterranean and Indian Ocean. Pasiphaë, the queen, is identical with Venus-Astartê. The sending of the bull by Poseidon only implied that the Libyans or Phœnicians occupied the country; as is also signified by the transportation thither of the maid Europa, the mother of Minos and daughter of Agenor or Belus, the tutelar god of Sidon. The building of the Labyrinth is indicative of a similar idea; Labyrinths, or winding caverns, generally underground, were constructed in India, Afghanistan, Susiana, Arabia, Egypt and other countries occupied by the Æthiopian race; and it was customary among them also to sacrifice their children, selected victims, slaves, captives, persons sent for the purpose from tributary provinces, and all strangers not entitled to protection. The devouring of human victims by the Cyclopes of Libya, the Seirens, Lamiæ and Lestrygones, as well as the Minotaur, was but a poetical figure to denote this custom.—A. W.

[340] In the cabinet of R. P. Knight.

[341] In the same. Also in the British Museum.

[342] *Hunterian Museum*, tab. 14, No. ix.

[343] *Ib.* tab. 56, No. iii.

[344] *Ib.* tab. 35, No. ix.

[345] See a specimen of them on the reverse of a small coin, *Mus. Hunter.*, tab. 67, No. v.

upon coins to signify particular rivers or streams; which being all derived from the Bacchus Hyes, as the Nile was from Osiris, were all represented under the same form.[346]

98. It appears, therefore, that the asterisk, Bull, or Minotaur, in the centre of the square or labyrinth, equally mean the same as the Indian lingam—that is, the male personification of the productive attribute placed in the female, or heat acting upon humidity. Sometimes the bull is placed between two dolphins,[347] and sometimes upon a dolphin or other fish;[348] and in other instances the goat or the ram occupy the same situation;[349] which are all different modes of expressing different modifications of the same meaning in symbolical or mystical writing. The female personifications frequently occupy the same place: in which case the male personification is always upon the reverse of the coin, of which numerous instances occur in those of Syracuse, Naples, Tarentum, and other cities.

BACCHUS AND ARIADNE.

99. Ariadne, the fabled wife of Bacchus, is a personage concerning whom there has been more confusion of history and allegory than concerning almost any other. Neither she, nor Bacchus, nor Theseus, appear to have been known to the author of the *Iliad;* the lines concerning them all three being manifestly spurious: but in the *Odyssey*, she is said to have been the daughter of Minos, and to have been carried away from Crete by Theseus to Athens, where she was killed by Diana—that is, died suddenly before he enjoyed her.[350] Such

[346] See coins of Catania, Selinus, Gela, Sybaris, etc.

[347] See brass coins of Syracuse.

[348] Seen on a gold coin of Eretria (Eubæa), owned by Mr. Knight. Hence the address made by the Elian women in their hymn to Dionysus, preserved by Plutarch, *Greek Questions*, 36:

"Come, Dionysus, with thy ox-foot, come to thy pure temple by the sea, and sacrifice with the Graces."

Then they chant twice the words "*Axiê Taurê*," worthy is the Bull.

The superstitious notion of modern witchcraft, that the devil has a cloven foot, was evidently derived from this conceit of the ox-foot of Bacchus-Dionysus.

[349] See gold coins of Ægæ and Clazomenæ, in Mr. Knight's collection.

[350] *Odyssey*, xi.: "And I beheld Phædra and Procris, and fair Ariadnê, the daughter of wise Minos, whom Theseus once led from Crete to the soil of sacred Athens; but he did not enjoy her, for Artemis (Diana) slew her before-hand in the island Dia, on account of the testimony of Dionysus."

As Pasiphaë, the wife of Minos, was identical with Venus Astartê and Demeter (§ 96, note 339), so Ariadnê, her daughter, is to be regarded as another form of Korê-Persephoneia. The interpretation of the legend is as follows: The Bull sent by Poseidon to Crete, crossing over into Greece, and there caught by Hercules, implies that the Sidonian influence in that island extended to the mainland, but succumbed there to the milder cultus

appears to have been the plain sense of the passage, according to its true and original reading: but Theseus having become a deified and symbolical personage, in a manner hereafter to be explained, Ariadne became so likewise; and was therefore fabled to have been deserted by him in the island of Naxus; where Bacchus found and married her; in consequence of which she became the female personification of the attribute which he represented; and, as such, constantly appears in the symbolical monuments of art, with all the accessory and characteristic emblems. Some pious heathen, too, made a bungling alteration, and still more bungling interpolation, in the passage of the *Odyssey*, to reconcile historical tradition with religious mythology.

100. In many instances, the two personifications are united in one; and Bacchus, who on other occasions is represented as a bearded venerable figure,[351] appears with limbs, features, and character of a beautiful young woman;[352] sometimes distinguished by the sprouting horns of the bull,[353] and sometimes without any other distinction than the crown or garland of vine or ivy.[354] Such were the Phrygian Atys, and Syrian Adonis; whose history, like that of Bacchus, is disguised by poetical and allegorical fable; but who, as usually represented in monuments of ancient art, are androgynous personifications of the same attribute,[355] accompanied, in different instances, by different accessory symbols. Considered as the pervading and fertilising spirit of the waters, Bacchus differs from Neptune in being a general emanation, instead of a local division, of the productive power; and also in being a per-

represented by the Hero-God, Hercules. Theseus (Theos-Zeus) carrying away Ariadnê, and her destruction by Artemis, or Diana, expresses the failure to supersede the bloody rites. Death by the hand of Diana can hardly signify perishing in maidenhood; for the Ephesian or Amazonian goddess was not a virgin deity, but was identical with the Great Mother, Cybelê, Isis, or Anaitis, whose worship in Armenia and Pontus, like that of Mylitta and Venus-Aphroditê in Assyria and Cyprus, was accompanied by the defloration of marriageable women.

The marriage of Ariadnê to Bacchus is therefore perfectly in harmony with the mystical sense, allying the tale with the loves of Venus-Astartê and Adonis, and the wanderings of Dido, Isis, Ceres, and Cybelê.—A. W.

[351] See silver coins of Naxus, and Plates 16 and 39 of vol. vi. of *Select Specimens*.

[352] See Coins of Camarina (Sicily), etc.

[353] See *Hunterian Museum*, gold coins of Lampsacus, and silver coins of Maronea.

[354] See gold medals of Lampsacus, brass medals of Rhodes, and vol. i. pl. 39, of *Select Specimens*.

[355] PLUTARCH: *Symposiacs*, v. 3. "Both the gods (Poseidon and Dionysus) appear to be lords of the moist or female, and of the male generating principle."

PHURNUTUS: *De Naturâ Deorum*, iv. "Poseidon is the active principle in the earth, and the potency of moisture around the earth."

sonification derived from a more refined and philosophical system of religion, engrafted upon the old elementary worship, to which Neptune belonged.[356]

101. It is observed by Dionysius the geographer, that Bacchus was worshipped with peculiar zeal and devotion by the ancient inhabitants of some of the smaller British islands,[357] where the *women, crowned with ivy, celebrated his clamorous nocturnal rites upon the shores of the Northern Ocean, in the same manner as the Thracians did upon the banks of the Apsinthus, or the Indians upon those of the Ganges.*[358] In Stukeley's *Itinerary* is the ground-plan of an ancient Celtic or Scandinavian temple, found in Zealand, consisting of a circle of rude stones within a square: and it is probable that many others of these circles were originally enclosed in square areas. Stonehenge is the most important monument of this kind now extant; and from a passage of Hecatæus, preserved by Diodorus Siculus, it seems to have been not wholly unknown to that ancient historian; who might have collected some vague accounts of the British islands from the Phœnician and Carthaginian merchants, who traded there for tin. "*The Hyperboreans*," said he, "*inhabit an island beyond Gaul, in which Apollo is worshipped in a circular temple considerable for its size and riches.*" This island can be no other than Britain; in which we know of no traces of any other circular temple, which could have appeared considerable to a Greek or Phœnician of that age. That the ac-

[356] PLUTARCH: *Isis and Osiris*, 35. 'The Greeks consider Dionysus not solely as the god of wine, but also as the lord of every function of nature."

This assertion of Mr. Knight is denied by later scholars. The Hon. Mr. Gladstone declares of Poseidon that "Though God of the Sea he is not, so to speak, the Sea-God, or the Water-God. He has in him nothing of an elemental Deity." The true sea-god is Nereus. He is the building-god, and stands in close relation to the giants and other rebellious personages. "In the western portion of the Outer Sphere, Zeus practically disappears from the governing office, and Poseidon becomes the Supreme Ruler." Hence Ulysses, in the *Odyssey*, comes oftenest into collision with him; and Mr. Gladstone suggests that he was "the god or the chief-god of the Phoinikes." (*Juventus Mundi*, ch. viii).

Mr. Robert Brown goes farther, and traces "Poseidaôn, sire of gods and men," to the Hamitic East. He was the tutelar god of Libya, as Herodotus has shown; he visited the Æthiopians, and was worshipped at Philadelphia and other inland places, as well as in the island of Crete and in Bœotia. Mr. Brown accordingly considers him as identical with the Dagon of the Philistines and Hoa or Oannes of Babylon, of whom H. C. Rawlinson remarks: "Hoa occupies in the first Triad the position which in the Classical Mythology is filled by Poseidon, and in some respects he corresponds to him."—A. W.

[357] DIONYSIUS: i. 170.

Mr. Knight supposes these islands to have been the Hebrides or Orkneys.

[358] DIODORUS SICULUS: ii. 13: "Hecatæus and others assert that there is an island opposite the Celtic provinces not less in size than Sicily; that there was upon the island a magnificent *temenos* (or enclosed circle) of Apollo, and a famous temple of a circular form, abundantly adorned with votive offerings."

count should be imperfect and obscure is not surprising; since even the most inquisitive and credulous travelers among the Greeks could scarcely obtain sufficient information concerning the British islands to satisfy them of their existence.[359] A temple of the same form was situated upon Mount Zilmissus in Thrace, and dedicated to the Sun under the title of Bacchus Sabazius;[360] and another is mentioned by Apollonius Rhodius, which was dedicated to Mars upon an island in the Euxine Sea near the coast of the Amazons.[361]

PYRAMIDS, OBELISKS, AND CHURCH-SPIRES AS SUN-EMBLEMS.

102. The large obelisks of stone found in many parts of the North, such as those at Rudstone and near Boroughbridge in Yorkshire, belonged to the same religion: obelisks, as Pliny observes, being sacred to the Sun; whose rays they signified both by their form and name.[362] They were therefore the emblems of light, the primary and essential emanations of the Deity; whence radiating the head, or surrounding it with a diadem of small obelisks, was a mode of consecration or deification, which flattery is often employed in portraits both of the Macedonian kings and Roman emperors.[363] The mystagogues and poets expressed the same meaning by the epithet *Lukeios* or *Lukaios;* which is occasionally applied to almost every personification of the Deity, and more especially to Apollo; who is likewise called *Lukègenetes*, or as contracted *Lukègenes*;[364] which mythologists have explained by an absurd fable of his having been born in Lycia; whereas it signifies the *Author* or *Generator of Light;* being derived from *Lukè*, otherwise *Lukos*, of which the Latin word *Lux* is a contraction.

[359] HERODOTUS: iii. 115: "I do not allow that there is any river to which the barbarians give the name of Eridanus (probably the Vistula), emptying itself into the northern (Baltic) sea, whence, as the tale goes, amber is procured; nor do I know of any islands called the Cassiterides (the Tin Islands), whence the tin comes which we use."

[360] MACROBIUS: *Saturnalia*, i. 18. It is noticeable that Iacchus-Sabazins is but a variant reading of the Hebrew or Phœnician designation, Jaho-Tzabaoth, a name applied by the Tyrians to the Sun-God in autumn, and adopted apparently by King David from them, as the title of the Hebrew tutelar god. See INMAN: *Ancient Faith Embodied in Ancient Names*, i. 29, 609.—A. W.

[361] APOLLONIUS RHODIUS: *Argonautica*, ii. 1160.

[362] PLINY: xxxvi. 14.

PLUTARCH: *Roman Questions*, 2. "Light is the emblem of generation."

[363] See PLINY: *Panegyricz*, lii. Also Coins of Antiochus IV and VI. of Syria, Philip IV. of Macedonia, and of several of the Ptolemies, Octavius, etc.

[364] HOMER: *Iliad*, iv. 101.

Mr. W. C. Bryant, not taking such a view, has rendered the term "Lycian." But Jacob Bryant, from another standing-point, derives these terms from *El-Uk*, a title of the sun among the Egyptians and Babylonians; the

103. The titles *Lucetius* and *Diespiter* applied to Jupiter are expressive of the same attribute; the one signifying *luminous*, and the other *Father of Day*, which the Cretans called by the name of the Supreme God.[365] In symbolical writing the same meaning was signified by the appropriate emblems in various countries; whence *Zeus Meilichios* at Sicyon, and the Apollo Carinas at Megara in Attica, were represented by stones of the above-mentioned form;[366] as was also the Apollo Agyieus in various places;[367] and both Apollo and Diana by simple columns pointed at the top; or, as the symbol began to be humanised, with the addition of a head, hands, and feet.[368] On a Lapland drum the goddess Isa or Disa is represented by a pyramid surmounted with the emblem so frequently observed in the hands of the Ægyptian deities;[369] and the pyramid has likewise been observed among the religious symbols of the savages of North America.[370] The most sacred idol, too, of the Hindus in the Great Temple of Juggernaut, in the province of Orissa, is a pyramidal stone;[371] and the altar in the Temple of Mexico, upon which human victims were sacrificed to the Deity of the Sun, was a pointed pyramid, on which the unhappy captive was extended on his back in order to have his heart taken out by the priest.[372]

104. The spires and pinnacles, with which our old churches are decorated, come from these ancient symbols; and the weathercocks, with which they are surmounted, though now only employed to show the direction of the wind, were originally emblems of the Sun; for the cock is the natural herald of the day; and therefore sacred to the fountain of light.[373] In the symbolical writing of the Chinese, the Sun is still repre-

initial vowel being finally elided.—A. W.

[365] MACROBIUS: *Saturnalia*, i. 15.

[366] PAUSANIUS; *Corinth*, ix. § 6. "Zeus Meilichios [Moloch] and Artemis also named *Patroa* (the *paternal*, perhaps as being an Amazonian, or male-female), are made with no plastic skill; he is represented by a pyramid, and she by a pillar."

Attica, xliv. § 3: "A stone having the form of a pyramid, not of large dimensions; they call it Apollo Karinas."

[367] SUIDAS: "*Agyieus* (the tutelar deity, or protector of highways) is represented by a pillar running to a point, which is placed by the gates; some say that they belong to Apollo, and others to Dionysus, or to both alike."

Aguieus: "The conical pillar by the gates of buildings; a priest of Apollo, and the god himself."

[368] PAUSANIAS: *Laconia*, xix. 2. "It had a face, feet, and hands; the rest is like a brazen pillar; upon the head is a helmet, and in the hands, a lance and a bow."

[369] OLAUS RUDBECKIUS: *Atlantica*, p. 11; v. 277, and xi. p. 261.

[370] LAFITAU: *Mœurs des Sauvages*, vol. i. pp. 146 and 148.

[371] HAMILTON: *Travels in India*.

[372] ACOSTA: *History of the Indies*.

[373] PAUSANIAS: p. 444: "They declare the cock to be sacred to the sun, and the angel (herald) to announce the Coming of the Sun."

sented by a cock in a circle;[374] and a modern Parsee would suffer death, rather than be guilty of the crime of killing one.[375] It appears on many ancient coins, with some symbol of the passive productive power on the reverse;[376] and in other instances it is united with Priapic and other emblems and devices, signifying different attributes combined.[377]

THE GOOD AND EVIL PRINCIPLES.

105. The Ægyptians, among whom the obelisk and pyramid were most frequently employed, held that there were two opposite powers in the world perpetually acting against each other; the one generating and the other destroying; the former of whom they called Osiris, and the latter Typhon. By the contention of these two, that mixture of good and evil, of procreation and dissolution, which was thought to constitute the harmony of the world, was supposed to be produced;[378] and the notion of such a necessary mixture, or reciprocal operation, was, according to Plutarch, *of immemorable antiquity, derived from the earliest theologists and legislators, not only in traditions and reports, but also in mysteries and sacred rites both Greek and Barbarian.*[379] Fire was held to be the efficient principle of both; and, according to some of the later Ægyptians, that ætherial fire supposed to be concentrated in the Sun; but Plutarch controverts this opinion, and asserts that Typhon, the evil or destroying power, was a terrestial or material fire, essentially different from the æthereal; although he, as well as other Greek writers, admits him to have been the brother of Osiris, equally sprung from *Kronos* and *Rhea*, or Time and Matter.[380] In this,

[374] DU HALDE: vol. II.: "They (the Chinese) in representing the sun, put a cock in a circle."

[375] HYDE: *Religion of the Ancient Persians.*

[376] See Coins of Himera, Samothrace, Suessa, etc.

[377] See Coins of Selinus, Himera, Samothrace, etc.

[378] PLUTARCH: *Isis and Osiris*, 45. "The harmony of the universe is, according to Herakleitos, like that of a bow or a harp, alternately tightened and relaxed, and according to Euripides (*Æolus*):

'Nor good nor bad here's to be found apart,
But both immixed in one, for greater art.'"

[379] PLUTARCH: *Isis and Osiris*, 45. "Therefore this most ancient opinion has been handed down from the theologians and law-makers to the poets and philosophers, it having an original fathered upon no one, but having gained a persuasion both strong and indelible, and being everywhere received by both Barbarians and Greeks—and that not only in popular discourse and public repute, but also in their secret Mysteries and public sacrifices—that the universe is neither hurried about by blind chance, without intelligence, discourse, and direction," etc.

HIPPOCRATES: "This to come into existence, to cohabit, to die, to dissolve away, to be judged."

[380] PLUTARCH: *Isis and Osiris.* Also DIODORUS SICULUS, i.

WILKINSON in RAWLINSON'S *Herodotus*, ii. 171, note 4, says: "The sufferings and death of Osiris were the Great Mystery of the Egyptian relig-

however, as in other instances, he was seduced, partly by his own prejudices, and partly by the new system of the Ægyptian Platonists; according to which there was an original evil principle in nature, co-existing with the good, and acting in perpetual opposition to it.

106. This opinion owes its origin to a false notion, which we are apt to form, of good and evil, by considering them as self-existing inherent properties, instead of relative modifica-

ion, and some traces of it are perceptible among other people of antiquity. His being the divine goodness, and the abstract idea of 'good,' his manifestation upon earth (like a Hindu God), his death and resurrection, and his office as judge of the dead in a future state, look like the early revelation of a future manifestation of the deity converted into a mythological fable, and are not less remarkable than the notion of the Egyptians mentioned by Plutarch (in *Life of Numa*), that a woman might conceive by the approach of some divine spirit. As Osiris signified 'good,' Typhon (or rather Seth) was 'evil,' and the remarkable notion of good and evil being brothers, is abundantly illustrated with early sculptures; nor was it till a change was made, apparently by foreigners from Asia, who held the doctrine of the Two Principles [represented by Oromazd and Ahriman, Zoroaster, and Zohak], that evil became confounded with sin, when the brother of Osiris no longer received divine honors. Till then, Sin, 'the great serpent,' or Aphophis, 'the giant' (or earth-born) was distinct from Seth [or Satan] who was a deity, and part of the divine system, which recalls these words of *Isaiah* (xlv. 7): 'I form the light and create darkness; I make peace and create evil; I, the Lord, do all these things.' And in *Amos* (iii. 6): 'Shall there be evil in a city, and the Lord hath not done it?' In like manner the mythology of India admitted the Creator and Destroyer as characters of the Divine Being. Seth was even called Baal-Seth, and was the god of their enemies also, which was from war being an evil, as peace in the above words is equivalent to good; and in (Baal-) Zephon we may perhaps trace the name of Typhon. [The *tzadi* and *tau* were interchangeable, as in Tzur, or Tyre.] In the same sense, the Egyptians represented Seth teaching a Pharaoh the use of the bow, and other weapons of destruction, which were producers of evil. Sin, the giant Aph-ophis, as 'the great serpent,' often with a human head, being represented pierced by the spear of Horus, or of Atmoo [the hidden one—the Tammuz of *Ezekiel*, viii. 16] as Re the 'Sun' recalls the war of the gods and giants, and the fable of Apollo (or the Sun) and Python, the serpent slain by Vishnu. [The Greek name (Python) was probably Egyptian, Pi-Tan, and may be traced to the *Tan*, or *Tanin*, of Hebrew, translated *serpent*, or *dragon*, and *whale*, in *Genesis*, i. 21; *Job*, viii. 12; *Ezekiel*, xxvii. 2; but which in Genesis might rather apply to the Saurian monsters in the early state of the world. It is singular that the Egyptians even believed that it was inhabited by large monsters. The Python evidently corresponded to the giant 'Aph-ophis,' or Apap of Egypt, represented as the 'great serpent,' who was sin, and was pierced by the spear of Horus (Apollo), and other gods. The last syllable of Satan (Shaytan) is not related to *Tan*, as some might imagine, the *t* being a *teth*, and not a *tau* in the Hebrew; but Titan may be related to it.

"Osiris may be said rather to have presided over the judgment of the dead than to have judged them; he gave admission to those who were found worthy to the abode of happiness. He was not the avenging deity; he did not punish nor could he show mercy, or subvert the judgment pronounced. It was a simple question of fact. Each man's conscience was his own judge. *Thoth* (or that part of the divine nature called Intellect and Conscience) weighed and condemned; and Horus (who had been left on earth to follow out the conquests of his father, Osiris, after he had returned to heaven) ushered in the just to the divine presence.'"

tions dependent upon circumstances, causes, and events: but though entertained by very learned and distinguished individuals, it does not appear ever to have formed a part of the religious system of any people or established sect. The beautiful allegory of the two casks in the *Iliad*, makes Jupiter the distributor of both good and evil;[381] which Hesiod also deduces from the same gods.[382] The statue of Olympian Jupiter at Megara, begun by Pheidias and Theocosmos, but never finished, the work having been interrupted by the Peloponnesian war, had the Seasons and Fates over his head, to show, as Pausanias says, that the former were regulated by him, and the latter obedient to his will.[383] In the citadel of Argos was preserved an ancient statue of him in wood, said to have belonged to king Priam, which had three eyes (as the Scandinavian deity Thor sometimes had,[384]) to show the triple extent of his power and providence over Heaven, Earth, and Hell;[385] and in the *Orphic Hymns* or mystic invocations, he is addressed as the giver of life and the destroyer.[386]

107. The third eye of this ancient statue was in the forehead; and it seems that the Hindus have a symbolical figure of the same kind:[387] whence we may venture to infer that the Cyclopes, concerning whom there are so many inconsistent fables, owed their fictitious being to some such enigmatical compositions. According to the ancient THEOGONY attributed to Hesiod, they were the sons of Heaven and Earth, and brothers of Saturn or Time;[388] signifying, according to the Scholiast, the circular or central powers,[389] the principles of

[381] HOMER: *Iliad*, xx. *Bryant's* Translation.

"The gods ordain
The lot of man to suffer, while themselves
Are free from care. Beside Jove's threshold stand
Two casks of gifts for men; one cask contains
The evil, one the good, and he to whom
The Thunderer gives them mingled, sometimes falls
Into misfortune, and is sometimes crowned
With blessings. But the man to whom he gives
The evil only, stands a mark exposed
To wrong, and chased by grim calamity,
Wanders the teeming earth, alike unloved by gods and men," etc.

[382] HESIOD: *Works and Days*, 60.

[383] PAUSANIAS: *Attica*, xi.

[384] OLAUS RUDBECKIUS: *Atlantica*, part ii. v. p. 518.

[385] PAUSANIAS: *Corinth.* xxiv. § 5: "Zeus had two eyes, placed naturally, and the third upon the forehead. They say that Priam had this bust of Zeus from his ancestor, Laomedon."

[386] *Orphic Hymn*, lxxii.

[387] *Asiatic Researches*, i. p. 248: "This is Siva, or more anciently, Maha Deva, originally the ante-Vedic deity of the aboriginal Hindus."

[388] HESIOD: *Theogony*, v. 139. More literally the sons of Ouranos and Gaia, and brothers of Kronos, which later divinity hardly appears to be the same as *Chronos*, or Time, but rather as Moloch the Fire-God.—A. W.

[389] *Scholium on* v. 139. "Cyclopes (Kuklopes), the powers of the circle, or universe. Mr. Knight discards the etymology of the scholiast.

Modern research, we think, has pretty accurately solved the nature and character of the Cyclopean tribes, and assigned them to the same race as the Berbers and Phœnicians, of whom they were probably off-shoots. They are described as inhabitants of Libya and Sicily, following a pastoral life, worshipping Poseidon, and eating

the general motion of the universe above noticed. The Cyclops of the *Odyssey* is a totally different personage; but as he is said to be the son of Neptune or Poseidon, it is probable that he equally sprang from some emblematical figure, or allegorical tale. Whether the poet meant him to be a giant of a one-eyed race, or to have lost his other eye by accident, is uncertain; but the former is most probable, or he would have told what the accident was.—In an ancient piece of sculpture, however, found in Sicily, the artist has supposed the latter, as have also some learned modern writers.[390]

ANIMAL SYMBOLS.

108. The Ægyptians represented Typhon by the Hippopotamus, the most fierce and savage animal known to them; and upon his back they put a hawk fighting with a serpent, to signify the direction of his power; for the hawk was the emblem of power, as the serpent was of life; whence it was employed as the symbol of Osiris, as well as of Typhon.[391] Among the

or more probably sacrificing, strangers who fell into their power. They are, again, depicted as a giant race, that introduced a massive style of architecture into Asia Minor, Greece, and Italy; also as being the progenitors of Galatus, Illyrius, and Keltus, or more literally of the Gauls, Illyrians, and Celtic tribes; as workers in mines, and smiths who forged the weapons with which Zeus destroyed Æsculapius. The foundations of the First Temple at Jerusalem, and the great dykes and traces of fortifications at Arvad, in Phœnicia, exactly correspond in character with the Cyclopean structures in Greece. There are also the remains of similar buildings in Arabia, Assyria, Persia, and even India. Euripides seems to have afforded us the key, when he declares that the walls of Mycenæ were built by the Cyclopeans after the Phœnician Canon and method. Phœnician architecture is remarkable for its massiveness and for partaking of the specialities peculiar to the styles both of Assyria and Ægypt. The round Tower-pillars, like those in the Temple of Melkarth-Hercules at Tyre, of Solomon at Jerusalem, of Atargatis, the Syrian Goddess, at Bambykê, or Hierapolis, and the remarkable pillars in Ireland, are evidently to be attributed to the same origin. We notice that in the ancient records, the identity of nations since regarded as distinct and separate, appears to be an accepted opinion; and this may furnish an additional clew to this problem. The shepherds of Egypt are also denominated in the *Chronicle*, Phœnicians, Hellenes or Greeks, Arabians, and Strangers, or *Xeni*; and it is not improbable that they were progenitors or akin to the shepherd-colonists of Libya and Sicily, as well as many of the tribes of Greece and Palestine. They occupied large districts in Thrace, where the Bacchic rites, as well as numerous sciences, were cultivated, all of which are also ascribed to Egyptian sources by Herodotus and others. We suspect, therefore, that they owe their designation to their peculiar worship and arts. They were *ophites*; and the syllable *ops*, which is the terminal of so many ancient names, is the contraction of *ophis*, a serpent. The remainder of their appellation is *Kuklos*, or cycle, which may mean the universe. Yet they do not transmit that designation to history, but are classed with the Tyrian builders, the Libyans, Italian tribes, and cognate populations wherever they happened to dwell.—A. W.

[390] HOUEL: *Voyage en Sicile*, plate 137.

[391] PLUTARCH: *Isis and Osiris*, 50.

Greeks it was sacred to Apollo; but we do not recollect to have seen it on any monuments of their art, though other birds of prey, such as the eagle and cormorant, frequently occur.[392] The eagle is sometimes represented fighting with a serpent, and sometimes destroying a hare,[393] which, being the most prolific of all quadrupeds, was probably the emblem of fertility.[394] In these compositions the eagle must have represented the destroying attribute: but when alone, it probably meant the same as the Ægyptian hawk: whence it was the usual symbol of the Supreme God, in whom the Greeks united the three great attributes of creation, preservation, and destruction. The ancient Scandinavians placed it upon the head of their god Thor, as they did the bull upon his breast, [395] to signify the same union of attributes; which we sometimes find in subordinate personifications among the Greeks. On the ancient Phœnician coins above cited, an eagle perches on the sceptre, and the head of a bull projects from the chair of a sitting figure of Jupiter, similar in all respects to that on the coins of the Macedonian kings supposed to be copied from the statue by Pheidias at Olympia, the composition of which appears to be of earlier date.

109. In the *Bacchæ* of Euripides, the Chorus invoke their inspiring god *to appear under the form of a bull, a many-headed serpent, or a flaming lion;* [396] and we sometimes find the lion among the accessory symbols of Bacchus; though it is most commonly the emblem of Hercules or Apollo, it being the natural representative of the destroying attribute. Hence it is found upon the sepulchral monuments of almost all nations both of Europe and Asia; even in the coldest regions, at a vast distance from the countries in which the animal is capable of existing in its wild state.[397] Not only the tombs, but likewise the other sacred edifices and utensils of the Greeks and Romans, Chinese and Tartars, are adorned with it; and in Thibet there is no religious structure without a lion's head at

"In Hermopolis, the symbol of Typhon was a river horse upon which a hawk was placed, fighting with a serpent; representing by the horse, Typhon, and by the hawk, power, and the origin of things." "They also picture Osiris as a hawk."

[392] ARISTOPHANES: *Birds*, 314. The cormorant is placed on the coins of Agrigentum, as the symbol of Hercules; the eagle is well-known as the bird of Jupiter.

[393] See coins of Chalais and Eubœa, of Elis, Agrigentum, Crete, etc.

[394] See coins of Massena, Rhegium, etc. It was deemed aphrodisiac and double-sexed.

[395] OLAUS RUDBECKIUS: *Atlantica*, part ii. v. pp. 300, 320, 386.

[396] "Appear, in form, as a bull, as a many-headed serpent, or as a lion in flaming fire."

The invocation to the many-headed serpent shows the probable Hindu origin of this divinity as the Hydra does of Hercules.—A. W.

[397] *Histoire Générale des Voyages*, vol. v. p. 458; also *Embassy to Thibet*, p. 262; and *Houel's Voyage en Sicile.*

every angle having bells pendent from the lower jaw, though there is no contiguous country that can supply the living model.[398]

110. Sometimes the lion is represented killing some other symbolical animal, such as the bull, the horse, or the deer; and these compositions occur not only upon the coins and other sacred monuments of the Greeks and Phœnicians,[399] but upon those of the Persians,[400] and the Tartar tribes of Upper Asia;[401] in all of which they express different modifications of the ancient mystic dogma above mentioned concerning the adverse efforts of the two great attributes of procreation and destruction.

SYMBOL OF THE HORSE.

111. The horse was sacred to Neptune and the Rivers;[402] and employed as a general symbol of the waters, on account of a supposed affinity, which we do not find that modern naturalists have observed.[403] Hence came the composition, so frequent on the Carthaginian coins, of the horse with the asterisk of the Sun, or the winged disk and hooded snakes, over his back;[404] and also the use made of him as an emblematical device on the medals of many Greek cities.[405] In some instances the body of the animal terminates in plumes;[406] and in others has only wings, so as to form the Pegasus, fabled by the later Greek poets to have been ridden by Bellerophon, but only known to the ancient theogonists as the bearer of Aurora and of the thunder and lightning to Jupiter;[407] an allegory of which the meaning is obvious. The Centaur appears to have been the same symbol partly humanised;

[398] *Embassy to Thibet*, p. 288.

[399] See the coins of Acanthus and Velia, and also those of some unknown city of Phœnicia. HOUEL: *Voyage en Sicile*, pl. xxxv. and vi.

[400] LE BRUYN: *Ruins of Persepolis*.

[401] On old brass coins in the cabinet of Mr. R. Payne Knight. On a small silver coin of Acanthus, in the same cabinet; where there was not room for the lion on the back of the bull, as in the larger, the bull has the face of a lion.

[402] HOMER: xxi. *Bryant's Translation*:

"This river cannot aid you; this fair stream
With silver eddies, to whose deities
Ye offer many beeves in sacrifice,
And fling into its gulfs your firm-paced steeds."

VIRGIL: *Georgics*, i. 12, and iii. 122.

[403] ARISTOTLE: "The horse, an animal fond of washing, and of water." See also note 422.

[404] See *Hunterian Museum*, the coins being

[405] Cyrenê, Syracuse, Maronea, Erythræ in Bœotia, etc.

[406] It is so on coins of Lampsacus.

[407] HESIOD: *Theogony*, v. 285. LYCOPHRON: *Alexander*, 17.

The history of Bellerophon is related in the *Iliad*, Book vi. but Homer says nothing of the horse. The later writers inform us that he was first named Hipponoös, and Pindar relates that he was aided by Athenê to become the possessor of Pegasus; and in gratitude raised an altar to her under the name Hippeia.

whence the fable of these fictitious beings having been begotten on a cloud appears to be an allegory of the same kind.[408] In the ancient bronze engraved in plate lxxv. of volume I. of the *Select Specimens*, a figure of one is represented bearing the Cornucopiæ between Hercules and Æsculapius, the powers of destruction and preservation; so that it here manifestly represents the generative or productive attribute. A symbolical figure similar to that of the Centaur occurs among the hieroglyphical sculptures of the temple of Isis at Tentyra or Dendera in Ægypt;[409] and also one of the Pegasus or the wingèd horse:[410] nor does the wingèd bull, the Cherub of the Hebrews, appear to be any other than an Ægyptian symbol, of which a prototype is preserved in the ruins of Hermontis.[411] The disguised indications, too, of wings and horns on each side of the conic or pyramidal cap of Osiris are evident traces of the animal symbol of the winged bull.[412]

LIKENESS OF THE CENTAURS AND SATYRS.

112. On the very ancient coins found near the banks of the Strymon in Thrace, and falsely attributed to the island of Lesbos, the equine symbol appears entirely humanised, except the feet, which are terminated in the hoofs of a horse: but on others, apparently of the same date and country, the Centaur is represented in the same action; namely, that of embracing a large and comely woman. In a small bronze of very ancient sculpture, the same Priapic personage appears, differing a

[408] E. Pococke, in his treatise, *India in Greece*, makes the Centaurs, or Kentauri, an Afghan tribe, and derives their appellation from Candahar, a city and district near the Indus. Bryant remarks (*Analysis of Ancient Mythology*, iii. p. 315) that they "were reputed to be of Nephelim race (see *Genesis*, vi. 4). Cheiron was said to have been the son of the centaur Kronos, but the rest were the offspring of Ixion and Nephelé (LYCOPHRON, v. 1200). They are described by Nonnus as horned, and as inseparable companions of Dionysus. He supposes them to have been the sons of Zeuth (or Jupiter) and places them for the most part in Cyprus." Ships were called Centaurs, and hence Bryant infers that they had a relation to the ark of Noah; which being of "gopher wood," he supposes was evidence for supposing that they were built in Cyprus or Cupher. Hislop in his "*Two Babylons*" refines upon this by rendering *Nephelê* (the *cloud* or female form mistaken by Ixion for Juno), "a fallen woman," from NePheL, to fall; and makes the Centaurs the progeny of a woman debauched after the manner of the Cyprians and Assyrians, in the peculiar rites of Mylitta and Astartê. Nonnus, as Bryant observes, makes them the offspring of Zeus in Cyprus. *Dionysiaca*, v., xiv., and xxxii. "I came with great measure of ardent passion for Paphia (Venus-Astartê) by which embrace was engendered the Centaurs, casting the spore into the secret recesses of earth" (Gaia).

The mythical King Erichthonius is said to have been the offspring of Athenê and Hephaistos (Vulcan) in a similar manner.—A. W.

[409] DENON: pl. cxxvii. 2.

[410] DENON: pl. cxxxi. 3.

[411] DENON: pl. cxxix. 2.

[412] *Select Specimens*: i. pl. 2.

little in his composition; he having the tail and ears, as well as the feet of a horse, joined to a human body, together with a goat's beard;[413] and in the *Dionysiacs* of Nonnus, we find such figures described under the title of Satyrs; which all other writers speak of as a mixture of the goat and man. These, he says, were of the race of the Centaurs; with whom they made a part of the retinue of Bacchus in his Indian expedition;[414] and they were probably the original Satyrs derived from Saturn, who is fabled to have appeared under the form of a horse in his addresses to Philyra the daughter of Oceanus;[415] and who, having been the chief deity of the Carthaginians, is probably the personage represented by that animal on their coins.[416] That these equine Satyrs should have been introduced among the attendants of Bacchus, either in poetry or sculpture, is perfectly natural; as they were personifications of the generative or productive attribute equally with the *Paniskoi*, of those of a caprine form; wherefore we find three of them on the handle of the very ancient Dionysiac patera, terminating in his symbol of the Minotaur in the cabinet of Mr. R. Payne Knight. In the sculptures, however, they are invariably without horns. The Saturn of the Romans, and probably of the Phœnicians, seems to have been the personification of an attribute totally different from that of the Kronos of the Greeks, and to have derived his Latin name from *Sator*, the *sower* or *planter*; which accords with the character of Pan, Silenus, or Silvanus, with which that of Neptune, or humidity, is combined. Hence, on the coins of Naxus in Sicily, we find the figure usually called Silenus with the tail and ears of a horse, sometimes priapic, and sometimes with the priapic term of the Pelasgian Mercury as an adjunct, and always with the head of Bacchus on the reverse. Hence the equine and caprine Satyrs, Fauns, and Paniski, seem to have had nearly the same meaning, and to have respectively differed in different

[413] D'ANCARVILLE: *Recherches sur les Arts de la Grèce:* i. pl. 13. There is no inaccuracy; the terminal word *taurus* having misled the author into supposing that the animal parts were those of a bull.

[414] *Dionysiacs:* xiii. and xiv. See note 408.

[415] VIRGIL: *Georgics*, iii. 92. "Such Saturn (Krônos) too, himself, swift at the coming of his wife, spread out a full mane upon his equine neck, and flying filled Pelion with shrill whinneying." The etymology proposed is fanciful.

[416] These are probably the personages represented on the Thracian or Macedonian coins above cited; but the Saturn of both seems to have answered rather to the Poseidon of the Greeks, than to the personification of Time, commonly called Kronos or Saturn. The figure represented mounted upon a winged horse terminating in a fish, and riding upon the waters, with a bow in his hand, is probably the same personage. See *Médailles Phèniciennes du Dutens*, pl. i. f. 1. The coin is better preserved in the cabinet of Mr. Knight.

stages and styles of allegorical composition only by having more or less of the animal symbol mixed with the human forms, as the taurine figures of Bacchus and the Rivers have more or less or the original bull. Where the legs and horns of the goat are retained, they are usually called Satyrs; and where only the ears and tail, Fauns; and, as this distinction appears to have been observed by the best Latin writers, we see no reason to depart from it, or to suppose, with some modern antiquaries, that Lucretius and Horace did not apply properly the terms of their own language to the symbols of their own religion.[417] The baldness always imputed to Silenus is perhaps best explained by the quotation in the margin.[418]

HIPPA, THE ANCIENT GODDESS.

113. In the *Orphic Hymns* the goddess Hippa is celebrated as the nurse of the generator Bacchus, and the soul of the world;[419] and in the cave-temple of Phigalè in Arcadia, the daughter of Ceres by Neptune was represented with the head of a horse, having serpents and other animals upon it, and holding upon one hand a dolphin, and upon the other a dove;[420] the meaning of which symbols, Pausanias observes, were evident of every instructed and initiated man; though he does not choose to relate it, any more than the name of this goddess;[421]

[417] *Bassi-relievi di Roma*, ii. page 149, note 14.

[418] HIPPOCRATES: "They who are bald (*phalakiós*) are of an inflammatory habit; and the plasma (phlegm) in their head being agitated and heated by salacity, coming to the epidermis withers the roots of the hair causing it to fall off, for which reason castrated men are never bald."

The *Zeus Phalakiós* of the Argives, mentioned by Clement (*Exhortations*, ii.), is supposed to have acquired that designation from the same idea.

[419] *Hymn.* xlviii. "Calling Hippa, the nurse of Bacchus."

Fragment, xliii. (from Proclus). "Hippa, the soul of everything."

Hippa is from the Phœnician *Hip*, and signifies the Parent of all. Hesychius renders *Hippon* as follows: "Hippon—the sexual parts of a woman or of a man; a large fish." The deity Hippa was therefore "parent of gods and men," and represented by phallic symbols. The horse or *hippos* was sacred because the Greek name is a pun on that of the deities. The deities of that worship that were not Grecian originally were called Hippian, and their priests Hippai, as in the case of Diomedes.—A. W.

[420] PAUSANIAS: *Arcadia*, xliii. 2, 3. The Phygalians say that the offspring of Demeter (by Poseidon) was not a mare (*hippos*), but the *Despoina* (lady, mistress, tutelar goddess) whom the Arcadians call Hippia. . . . . "This cave is regarded as the temple of Demeter, and in it is an image (*agalma*), made of wood; this image was made by them in this style; it was seated on a stone, and was like a woman, except the head; but it had the head and mane of a mare, and the likenesses of serpents and other animals grew to the head; a chemise (*chiton*) covered her to the extremities of the feet; there was a dolphin upon one hand and a bird on the other."

[421] PAUSANIAS: *Arcadia*, xxxvii. 6 "The name of the tutelar goddess it was feared to write for those who had not been initiated."

they being both probably mystic. The title *Hippios* or *Hippia* was applied to several deities;[422] and occasionly even to living sovereigns, whom flattery had decked out with divine attributes; as appears in the instance of Arsinoë the wife of Ptolemy Philadelphus, who was honored with it.[423] One of the most solemn forms of adjuration in use among the ancient inhabitants of Sweden and Norway was by the shoulder of the horse;[424] and when Tyndarus engaged the suitors of Helen to defend and avenge her, he is said to have made them swear upon the testicles of the same animal.[425]

[422] PAUSANIAS says (*Attica*, xxxi. 4), that near the Academy in Athens was a mound (*bomos*) sacred to Poseidon as Hippios and to Pallas-Athena as Hippia. He also says, "There is a mound by that of Athena sacred to Hygeia, and they call Athena by the name Hippia, and Dionysus by that of Melpomenos, and also Kissos." This latter term probably denotes the Kissæan origin of the Bacchic worship, and is commemorated in oriental fashion by the pun of *Kissos* or Ivy, sacred to that divinity.

Pausanias also declares — *Elia*. I., xv. 4: "The mounds to Poseidon as Hippios, and Herâ as Hippia; . . . the mounds to Arei (Mars) as Hippios, and to Athena as Hippia."

It might be conjectured with great plausibility, that the horse and mare were placed for the divinities whom they represented. In the Hindu Mythology each deity has a *vehan* or vehicle, generally a bird or animal, that is generally depicted with them, in that manner. But Jacob Bryant (*Analysis of Ancient Mythology*, iii.) declares *Hippos* and *Hippa*, Hippios and Hippia were designations brought from an older language; Hippa, he remarks, being the same as Cybelè, the Mother-goddess, worshipped in Lydia and Phrygia. She was the nurse of Dionysus after the death of his mother Semelê, and his birth from the thigh of his father. Homer speaks of the mares reared by Phœbus in Pieria:

"That guided by Eumelus, flew like birds,"

and Callimachus also refers to them in his *Hymn to Apollo*. "Those Hippai, misconstrued mares," Bryant declares, "were priestesses of the goddess Hippa, who was of old worshipped in Thessaly and Thrace, and in many different regions. They chanted hymns in her temples and performed the rites of fire; but the worship growing obsolete, the very terms were at last mistaken. How far this worship once prevailed may be known from the many places denominated from Hippa." "The rites of Dionysus Hippius were carried into Thrace where the horses of Diomedes were said to have been fed with human flesh. Those horses, *xenoktouoi*, which fed upon the flesh of strangers, were the priests of Hippa, and of Dionusus, styled Hippos, or more properly Hippios."

Mr. Bryant explains elsewhere the cannibalism of the Læstrygones and Cyclopes, and the slaughtering of men allured by the Sirens, by the same hypothesis of human sacrifices. The horse Pegasus, said to have been the son of Poseidon and Medusa, born from her neck after her head had been cut off by Perseus, is interpreted by Palæphatus as a ship; and the steed Areiôn, the offspring of Poseidon and Demeter-Erinnys, has in like manner taxed the powers of the euhemerists. Mr. Bryant also supposes that the Great Fish Ceto which was sacred to Dagon or Poseidon, had the same mystical meaning as the horse and ship.

It would curiously affect our literal interpreters of the Hebrew Scripture to learn that the swallowing of Jonah by the Great Fish was a figurative description of his rescue by a ship of the Phœnicians or Philistines, being the effigy of Dagon or Ceto; and yet it is neither irrational nor incredible.— A. W.

[423] HESYCHIUS: *Hippia*.

[424] MALLET: *Introduction a la Histoire de Danemarc*.

[425] PAUSANIAS: iii. ch. xx.

MEANING OF VARIOUS SYMBOLICAL REPRESENTATIONS.

114. In an ancient piece of marble sculpture in relief, Jupiter is represented reposing upon the back of a Centaur, who carries a deer in his hand; by which singular composition is signified, not Jupiter, going to hunt, as antiquaries have supposed,[426] but the all-pervading Spirit, or supreme male principle incumbent upon the waters, and producing fertility, or whatever property or modification of properties the deer was meant to signify. Diana, of whom it was a symbol, was in the original planetary and elementary worship, the Moon; but in the mystic religion, she appears to have been a personification of the all-pervading Spirit, acting through the moon upon the Earth and the waters. Hence she comprehended almost every other female personification, and has innumerable titles and symbols expressive of almost every attribute, whether of creation, preservation, or destruction; as appears from the Pantheic figures of her; such as she was worshipped in the celebrated temple of Ephesus, of which many are extant. Among the principal of these symbols is the deer, which also appears among the accessory symbols of Bacchus: and which is sometimes blended into one figure with the goat so as to form a composite fictitious animal called a Trag-elephus; of which there are several examples now extant.[427] The very ancient colossal statue of the androgynous Apollo near Miletus, of which there is an engraving from an ancient copy in the *Select Specimens*, pl. xii. carried a deer in the right hand, and on a very early gold coin, probably of Ephesus, a male beardless head is represented with the horns of the same animal;[428] whence we suspect that the metamorphoses of Actæon, like many other similar fables, arose from some such symbolical composition.

SYMBOLISM AND ALLEGORIES.

115. It is probable therefore that the lion devouring the horse, represents the diurnal heat of the Sun exhaling the

[426] WINCKELMAN: *Monument. Antic.* inedited, No. ii.

[427] DIODORUS SICULUS: xxviii. 20. "Effigies of goat-elephants were among the ornaments of the magnificent hearse in which the body of Alexander the Great was conveyed from Babylon to Alexandria, where it was deposited in a shrine or coffin of solid gold; which having been melted down and carried away during the troubles by which Ptolemy XI. was expelled, a glass one was substituted and exhibited in its place in the time of Strabo." See *Geogr.* xvii.

[428] In the cabinet of Mr. R. Payne Knight.

See *Ionian Antiquities* published by the Society Dilettanti, vol. i. c. iii. pl. ix.

waters; and devouring the deer, the same heat withering and putrefying the productions of the earth; both of which, though immediately destructive, are preparatory to reproduction: for the same fervent rays, which scorch and wither, clothe the earth with verdure, and mature all its fruits. As they dry up the waters in one season, so they return them in another, causing fermentation and putrefaction, which make one generation of plants and animals the means of producing another in regular and unceasing progression, and thus constitute that varied yet uniform harmony in the succession of causes and effects, which is the principle of general order and economy in the operations of nature. The same meaning was signified by a composition more celebrated in poetry, though less frequent in art, of Hercules destroying a Centaur; who is sometimes distinguished, as in the ancient coins above cited, by the pointed goat's beard.

116. This universal harmony is represented, on the frieze of the temple of Apollo Didumæus near Miletus, by the lyre supported by two symbolical figures composed of the mixed forms and features of the goat and the lion, each of which rests one of its fore-feet upon it.[429] The poets expressed the same meaning in their allegorical tales of the loves of Mars and Venus; from which sprang the goddess Harmonia,[430] represented by the lyre,[431] which, according to the Ægyptians was strung by Mercury with the sinews of Typhon.[432]

"THE MOTHER AND DAUGHTER"—ISIS AND PROSERPINA.

117. The fable of Ceres and Proserpina is the same allegory inverted: for Proserpina or Persephoneia, who, as her name indicates, was the goddess of Destruction, is fabled to have sprung from Jupiter and Ceres, the most general personifications of the creative powers. Hence she is called Korê the

[429] See *Ionian Antiquities* published by the Society Dilettanti, vol. i. c. iii. pl. ix.

[430] PLUTARCH: *Isis and Osiris*, 40.
SOPHOCLES: *Œdipus Tyr.*, v. 190.
This unarmed Mars is the plague: wherefore that god must have been considered as the Destroyer in general, not as the god of War in particular.

[431] PLUTARCH: *Pythian Priestess*, 16. "They presented a golden plectrum to Apollo, remembering perhaps those verses of Scythinus, who thus wrote of the harp:

"This was the harp which Zeus's beauteous son
Framed by celestial skill to play upon;
And for his plectrum the sun's beams he used,
To strike those chords that mortal ears amused."

[432] PLUTARCH: *Isis and Osiris*, 55. "They fable that Hermes (Thoth or Mercury) took out the sinews of Typhon and used them for harp-strings, to denote that when *Nous* or reason arranged the universe it made a concord out of many discords, and so did not abolish, but merely curtailed the scope of the corruptible principle."

daughter;[433] as being the universal daughter, or general secondary principle; for though properly the goddess of Destruction, she is frequently distinguished by the title *Soteira*,[434] *Preserver*, and represented with ears of corn upon her head, as goddess of Fertility. She was, in reality, the personification of the heat or fire supposed to pervade the earth, which was held to be at once the cause and effect of fertility and destruction, as being at once the cause and effect of fermentation, from which both proceed.[435] The mystic concealment of her operation was expressed by the black vail or bandage upon her head,[436] which was sometimes dotted with asterisks; whilst the hair, which it enveloped, was made to imitate flames.[437]

118. The Nephthè or Nephthus of the Egyptians, and the Libitina, or goddess of Death of the Romans, were the same personage: and yet, with both these peoples, she was the same as Venus and Libera, the goddess of generation.[438] Isis was also the same, except that by the later Ægyptians, the personification was still more generalised, so as to comprehend universal nature; whence Apuleius invokes her by the names of Eleusinian Ceres, Celestial Venus, and Proserpina; and she answers him by a general explanation of these titles. "I am," says she, "Nature, the parent of things, the sovereign of the elements, the primary progeny of time, the most exalted of the deities, the first of the heavenly gods and goddesses, the queen of the shades, the uniform countenance; who dispose with my nod the luminous heights of heaven, the salubrious breezes of the sea, and the mournful silence of the dead; whose single deity the whole world venerates in many forms, with various rites, and many names. The Ægyptians, skilled in ancient lore, worship me with proper ceremonies, and call me by my true name, Queen Isis."[439]

[433] *Korê* is also translated *puella* or maiden, and yet she is reputed to have been the mother of Dionysus-Zagreus of the Sabazian mysteries. But in truth the name is the same as Kura, the feminine designation of the Sun, and the title given to Ceres or Demeter at Cnidus. Indeed, the two, Demeter and Korê-Persephoneia, her reputed daughter, are identical,—A. W.

[434] See coins of Agathocles.

[435] *Orphic Hymn*, xxix: "Persephoneia, alike the cause of life and death to mortals."

[436] MELEAGER: *Epigram*, cxix.

[437] See silver coins of Syracuse, etc.

[438] PLUTARCH: *Numa*. *Isis and Osiris*: "Nephthê, whom some likewise call Death and Aphroditè they also name Victory."

CICERO: *Against Verres*. "They call her Libera, who is the same as Proserpina."

[439] APULEIUS: *The Golden Ass*. "En adsum tuis commota, Luci, precibus, rerum natura parens, elementorium omnium domina, sæculorum progenies initialis, summa numinum, regina manium, prima cœlitum, deorum dearumque, facies uniformis: quæ cœli luminosa culmina, maris salubria flamina, inferorum deplorata silentia nutibus meis dispenso, cujus numen unicum, multiformi specie, ritu

119. This universal character of the goddess appears, however, to have been subsequent to the Macedonian conquest; when a new modification of the ancient systems of religion and philosophy took place at Alexandria, and spread itself gradually over the world. The statues of this Isis are of a composition and form quite different from those of the ancient Ægyptian goddess; and all that we have seen are of Greek or Roman sculpture. The original Ægyptian figure of Isis is merely the animal symbol of the cow humanised, with the addition of the serpent, disk, or some other accessary emblem: but the Greek and Roman figures of her are infinitely varied to signify by various symbols the various attributes of universal Nature.[440] In this character she is confounded with the personifications of Fortune and Victory, which are in reality no other than those of Providence, and therefore occasionally decked with all the attributes of universal Power.[441] The figures of victory have frequently the antenna or sail-yard of a ship in one hand, and the chaplet or crown of immortality in the other;[442] and those of Fortune, the rudder of a ship in one hand, and the cornucopiæ in the other, with the modius or *polos* on her head;[443] which ornaments Bupalus of Chios is said to have first given her in a statue made for the Smyrnæans about the sixtieth Olympiad;[444] but both have occasionally Isiac and other symbols.[445]

ISIS-WORSHIP THE SAME AS THE ASIATIC RELIGIONS.

120. The allegorical tales of the loves and misfortunes of Isis and Osiris are an exact counterpart of those of Venus and

vario, nomine multijugo totus veneratur orbis.———Prisca doctrina pollentes Ægyptii, ceremoniis me prorsus propriis percolentes, appellant vero nomine Reginam Isidem."

[440] See plate lxx. of vol. 1. The Ægyptian figures with the horns of the cow, wrought under the Roman empire, are common in all collections of small bronzes.

[441] PAUSANIAS: *Achaics*, xxvi. 3. "I am persuaded that in this ode of Pindar, Fortune may be regarded as one of the Fates and to be strong beyond her sisters."

MENANDER: *Supplementary Fragments*, 1. "Fortune means all things we know or do; but we are credited with them. Fortune directs all; and it behooves us to call her alone the god, mind, and thought, if we would not be amused by empty names."

[443] See medals in gold of Alexander the Great.

[443] *Bronzi d'Ercolano*, vol. 2, xxviii.

[444] PAUSANIAS: *Messen.* xxx. 3, 4; "The first mention of which I know, that is made of *Tychê* or Fortune, Homer makes in his "Hymn to Demeter" (line 417). "She is mentioned also as the daughter of Oceanus." . . . . "Nothing further is declared than that this goddess is greatest among the gods in the affairs of men, and exercises great power." . . . . "Bupalos, the artist, first made a statue of Fortune for the Smyrnæans, of which we know that it had a *polos* or hemisphere on the head, and in the left hand what is termed by the Greeks the horn of Amalthea."

[445] *Bronzi d'Ercolano*, vol. ii. tav, xxvi.; also Medals of Leucadia.

Adonis (Astartè and Baal);[446] which signify the alternate exertion of the generative and destructive attributes. Adonis or Adonai was an Oriental (Phœnician and Hebrew) title of the Sun, signifying Lord; and the boar, supposed to have killed him, was the emblem of Winter;[447] during which the productive powers of nature being suspended, Venus was said to lament the loss of Adonis until he was again restored to life: whence both the Syrian and Argive women annually mourned his death, and celebrated his renovation;[448] and the mysteries of Venus and Adonis at Byblos in Syria were held in similar estimation with those of Ceres and Bacchus at Eleusis, and Isis and Osiris in Ægypt.[449] Adonis was said to pass six months with Proserpina, and six with Venus;[450] whence some learned persons have conjectured that the allegory was invented near the pole, where the sun disappears during so long a time:[451] but it may signify merely the decrease and increase of the productive powers of nature as the sun retires and advances.[452] The Vishnu or Juggernaut of the Hindus is equally said to lie in a dormant state during the four rainy months of that climate:[453] and the Osiris of the Ægyptians was supposed to be dead or absent forty days in each year, during which the people lamented[454] his loss, as the Syrians did that of Adonis, and the Scandinavians that of Frey;[455] though at Upsal, the great metropolis of their worship, the sun never continues any one day entirely below the

[446] SUIDAS: "Osiris being likewise the same as Adonis, according to the the mystical method of blending the various gods."

[447] HESYCHIUS upon MACROBIUS: *Saturnalia*, i. 20, further remarks, that "Adonis is not considered as a distinct personage, but as Dionysus or Bacchus himself."

PLUTARCH: *Symposiacs*, iv. 5. "It is said that Adonis was slain by a boar. Now Adonis is supposed to be the same with Bacchus; and many rites in the worship of each confirm this opinion."

Ar the boar that slew Adonis was the symbol or representative of Ares or Mars, the god of strife and destruction. The legend represents the end of innocence as well as human life by the genius of winter and Death.—A. W.

[448] LUCIAN: *De Dea Syria*. PAUSANIAS: *Corinth.* xx. 5. *Ezekiel*, viii. 16.

[449] LUCIAN: *De Dea Syria*, xx. 6.

[450] SCHOLIAST upon the *Idyl* of Theocritus, iii. "They say concerning Adonis, that he dying, spent six months in the embraces of Aphroditê and also in the embraces of Persephonê."

[451] OLAUS RUDBECKIUS: *Atlantica*, No. II. iii. BAILLIE: *De l'Astronomie Ancienne.*

[452] PLUTARCH: *Isis and Osiris*, 69. "The Phrygians, believing their god to be asleep during the winter and awake in summer, in celebrating the orgies of Bacchus commemorate both those events. Paphlagonians pray and intercede for the winter to break up and terminate."

[453] HOLWELL: Part II. p. 125.

[454] AM. MARCELLIN. xix. c. 1. Ut lacrymare cultrices Veneris sæpe spectantur in solemnibus Adonidis sacris, quod simulacrum aliquod esse frugum adultarum religiones mysticæ docent.

[455] THEOPHILUS: *ad Autolyc.* i. p. 75.

horizon.[456] The story of the Phœnix, or, as that fabulous bird was called in the north, of the Fanina, appears to have been an allegory of the same kind, as was also the Phrygian tale concerning Cybelê and Atys; though variously distinguished by the fictions of poets and mythographers.[457]

THE SWINE A SACRIFICIAL ANIMAL.

121. On some of the very ancient Greek coins of Acanthus in Macedonia we find a lion killing a boar;[458] and in other monuments a dead boar appears carried in solemn procession;[459] by both which was probably meant the triumph of Adonis in the destruction of his enemy at the return of spring. A young pig was also the victim offered preparatory to initiation into the Eleusinian mysteries,[460] which seems to have been intended to express a similar compliment to the Sun. The Phrygian Atys, like the Syrian Adonis, was fabled to have been killed by a boar, or, according to another tradition, by Mars in the shape of that animal;[461] and his death and resurrection were annually celebrated in the same manner.[462] The beauty of his person, and the style of his dress, caused his statues to be confounded with those of Paris, who appears also to have been canonised; and it is probable that a symbolical composition representing him in the act of fructifying nature, attended by power and wisdom, gave rise to the story of the Trojan prince's adjudging the prize of beauty between the three contending goddesses; a story which appears to have been wholly unknown to the ancient poets, who have celebrated the events of the war supposed to have arisen from it. The fable of Ganymedes, the cup-bearer of Jupiter, seems to have arisen from some symbolical composition of the same kind, at first misunderstood, and afterwards misrepresented in poetical fiction: for the lines in the *Iliad* alluding to it, are, as before observed, spurious; and according to Pindar, the most orthodox perhaps of all the poets, Ganymedes was not the son of Laomedon, but a mighty genius or deity who regulated or caused the overflowings of the Nile by the motion of his feet.[463] His being, therefore, the cup-bearer of Jupiter, means no more than that he was the distributor of the waters be-

[456] OL. RUDBECK.: *Atlantic.* p. ii. c. v. p. 153.
[457] OL. RUDBECK.: p. ii. c. iii. et v. NONNIS: *Dionys.* M. 396.
[458] PELERIN: vol. I. pl. xxx. No. 17.
[459] On a marble fragment in relief in the Townley-Collection.
[460] ARISTOPHANES: *Peace*, 374.
[461] NONNUS: *Dionysiacs.* "Ares (Mars) in the form of a boar, with savage teeth, bringing death, came to weave the web of fate about Adonis."
[462] STRABO: x. JULIAN: *Orations*, v.
[463] SCHOLIAST upon Aratus.

tween heaven and earth, and consequently a distinct personification of that attribute of Jupiter, which is otherwise signified by the epithet *Pluvius*. Hence he is only another modification of the same personification, as Atys, Adonis, and Bacchus; who are all occasionally represented holding the cup or patera; which is also given, with the cornucopiæ, to their subordinate emanations, the local genii; of which many small figures in brass are extant.

122. In the poetical tales of the ancient Scandinavians, Frey, the deity of the Sun, was fabled to have been killed by a boar; which was therefore annually offered to him at the great feast of Juul (Yule), celebrated during the winter-solstice.[464] Boars of paste were also served on their tables during the feast: which being kept till the following spring, were then beaten to pieces and mixed with the seeds to be sown and with the food of the cattle and hinds employed in tilling the ground.[465] Among the Ægyptians likewise, those who could not afford to sacrifice real pigs, had images of them in paste served up at the feasts of Bacchus or Osiris,[466] which seem, like the feasts of Adonis in Syria, and the Yule in Sweden, to have been expiatory solemnities meant to honor and conciliate the productive power of the Sun by the symbolical destruction of the adverse or inert power. From an ancient fragment preserved by Plutarch, it seems that Mars, considered as the destroyer, was represented by a boar among the Greeks;[467] and on coins we find him wearing the boar's, as Hercules wears the lion's skin;[468] in both of which instances the old animal symbol is humanised, as almost all the animal symbols gradually were by the refinement of Grecian art.

123. From this symbolical use of the boar to represent the destroying or rather the anti-generative attribute, probably arose the abhorrence of swine's flesh, which prevailed universally among the Ægyptians and Jews, and partially in other countries, particularly in Pontus; where the temple of Venus at Comana was kept so strictly pure from the pollution of such enemies, that a pig was never admitted into the city.[469] The Ægyptians are said also to have signified the inert power of Typhon by an ass;[470] but among the ancient inhabitants of

[464] OLAUS RUDBECKIUS: part I., v., viii. and part II., v.

[465] OLAUS RUDBECKIUS.

[466] HERODOTUS: ii. 47, and MACROBIUS: *Saturnalia*, i. 20.

[467] PLUTARCH: *Of Love*, 13. "For blind, oh women, is he who perceives not that Ares in the form of a boar, sets all evils in commotion."

[468] See brass coins of Rome, common in all countries.

[469] STRABO: xii. p. 575.

[470] ÆLIAN: *De Anim.* x. xxviii.

Italy, and probably the Greeks, this animal appears to have been a symbol of an opposite kind,[471] and is therefore perpetually found in the retinue of Bacchus: the dismemberment of whom by the Titans was an allegory of the same kind as the death of Adonis and Atys by the boar, and the dismemberment of Osiris by Typhon;[472] whence his festivals were in the spring;[473] and at Athens, as well as in Ægypt, Syria, and Phrygia, the *Aphanismos* and *Egersis*, or *death* and *revival*, were celebrated, the one with lamentations, and the other with rejoicing.[474]

PROMETHEUS AND THE VULTURE.

124. The stories of Prometheus were equally allegorical; for Prometheus was only a title of the Sun, expressing *providence*,[475] or *foresight*, wherefore his being bound in the extremities of the earth, signified originally no more than the restriction of the power of the sun during the winter months; though it has been variously embellished and corrupted by the poets, partly, perhaps, from symbolical compositions ill understood, for the vulture might have been naturally employed as an emblem of the destroying power. Another em-

[471] JUVENAL: *Satires*, xi. 96. COLUMELLA: x. 344.

[472] PLUTARCH: "The sufferings related in the chants concerning Dionysus and the crimes of the Titans against him, etc., the whole related as a fable, is a myth concerning the return to life."

Isis and Osiris: 54. "They do not simply propound in the legend that the soul of Osiris is perpetual and incorruptible, but that his body is repeatedly torn in pieces and concealed by Typhon."

[473] "The festival of Bromius (Bacchus) occurring in spring."

[474] DEMOSTHENES: *The Crown*. JULIUS FIRMICIUS.

[475] PINDAR: *Olympic Odes*, vi. 81.

The story of Prometheus has an oriental aspect, and is older than the Grecian mythology. He is styled by Lycophron, *Daimon Promatheos Aithiops*, the Æthiopian God Prometheus. It is most improbable therefore that his designation expressed "providence or foresight." He belonged, as even the Greeks acknowledge, to a previous era as well as race. Æschylus says:

"Yet who like me advanced
To their high dignity our new-raised gods?
. . . All the secret treasures
Deep buried in the bowels of the earth,
Brass, iron, silver, gold, their use to man,
Let the vain tongue make what high vaunts it may,
Are my inventions all; and, in a word,
Prometheus taught each useful art to man."

According to Bryant (*Analysis of Ancient Mythology*, ii. p. 140), Prometheus was worshipped as a deity by the Colchians, a nation kindred with the Ægyptians, and had a temple on Mount Caucasus, called the *Typhonian Rock*, the device over the gate of which was an eagle over a heart. This was a symbol of Egypt, the eagle being the crest and the heart the emblem of that country.

Diodorus asserts that Prometheus was an Egyptian deity, and one of the Orphic hymns identifies him also with Kronos or Saturn. Dunlap, in his *Spirit-History of Man*, makes the name synonymous with the Hindu Agni, "the fire upon the altar," and Col. Wilford finds it in the designation *Pramathas*, the servants or votaries of Maha Deva, that were destroyed by the bird Garuda, the celebrated enemy of the Serpent-tribes, or Naga-worshippers.—A. W.

blem of this power, much distinguished in the ancient Scandinavian mythology, was the wolf, who in the last day was expected to devour the sun;[476] and among the symbolical ornaments of a ruined mystic temple at Puzzuoli, we find a wolf devouring grapes, which being the fruit peculiarly consecrated to Bacchus, are not unfrequently employed to signify that god. Lycopolis, in Ægypt, takes its name from the sacred wolf kept there;[477] and upon the coins of Carthæa, in the island of Ceos, the forepart of this animal appears surrounded with diverging rays, as the centre of an asterisk.[478]

PUTREFACTION ABHORRED.

125. As putrefaction was the most general means of natural destruction or dissolution, the same spirit of superstition, which turned every other operation of nature into an object of devotion, consecrated it to the personification of the destroying power; whence, in the mysteries and other sacred rites belonging to the generative attributes, everything putrid, or that had a tendency to putridity, was carefully avoided; and so strict were the Ægyptian priests upon this point, that they wore no garments made of any animal substance, but circumcised themselves, and shaved their whole bodies even to their eyebrows, lest they should unknowingly harbor any filth, excrement, or vermin supposed to be bred from putrefaction.[479] The common fly, being, in its first stage of existence, a principal agent in dissolving and dissipating all putrescent bodies, was adopted as an emblem of the Deity to represent the destroying attribute; whence the Baal-Zebub, or Jupiter Fly of the Phœnicians, when admitted into the creed of the Jews, received the rank and office of Prince of the Devils.[480]

[476] SÆMOND: *Edda*, liii.

"The Wolf will devour
The Father of the ages."

See also MALLET: *Introduction à l'Histoire de Danemarc*, vi.

[477] MACROBIUS: *Saturnalia*, i. xvii.

[478] The wolf is also the device on the coins of Argos.

[479] HERODOTUS: ii. 37. "They drink out of brazen cups, which they scour every day; there is no exception to this practice. They wear linen garments, which they are specially careful to have always fresh-washed. They practice circumcision for the sake of cleanliness, considering it better to be cleanly than comely. The priests shave their whole body every third day, that no lice or other impure thing may adhere to them when they are engaged in the service of the gods. Their dress is entirely of linen, and their shoes of the paper-plant; it is not lawful for them to wear either dress or shoes of any other material."

[480] See INMAN: *Ancient Faiths Embodied in Ancient Names*, vol. i. p. 328. "Baalzebub, or Beelzebub, is usually said to mean 'my Lord of flies,' but this seems to me to be absurd. The word *zabab* signifies 'to murmur,' 'hum,' or 'buzz,' and when we remember the Memnons in Egypt, which gave out a murmur at sunrise, I think it more consistent with what we know of priestly devices, to con

The symbol was humanised at an early period, probably by the Phœnicians themselves, and thus formed into one of those fantastic compositions which ignorant antiquaries have taken for wild efforts of disordered imagination, instead of regular productions of systematic art.[481]

BACCHUS AND THE LEOPARDS.

126. Bacchus frequently appears accompanied by leopards,[482] which in some instances are employed in devouring clusters of grapes, and in others, drinking the liquor pressed from them; though they are in reality incapable of feeding upon that or any other kind of fruit. On a very ancient coin of Acanthus, too, the leopard is represented, instead of the lion, destroying the bull;[483] wherefore we have no doubt that in the Bacchic processions, it means the destroyer accompanying the generator, and contributing, by different means, to the same end. In some instances his chariot is drawn by two leopards, and in others, by a leopard and a goat coupled together,[484] which are all different means of signifying different modes and combinations of the same ideas. In the British Museum is a group in marble of three figures, the middle one a human form growing out of a vine, with leaves and clusters of grapes growing out of its body. On one side is an androgynous figure representing the *Mises* or Bacchus *Diphues*, and on the other, a leopard, with a garland of ivy round its neck, leaping up and devouring the grapes, which spring from the body of the personified vine, the hands of which are employed in receiving another cluster from the Bacchus. This composition represents the vine between the creating and destroying attributes of the Deity, the one giving it fruit, and the other devouring it when given. The poets conveyed the same

sider that the word signifies 'My Lord that murmurs.'"

Ancient clairvoyants or interpreters of oracles spoke with a muttering voice, as if from the ground. See *Isaiah*, viii. 19, and xxix. 4. Baal-Zebub, of Ekron, was consulted as an oracle. But in the New Testament, the name is often written *Beel-Zebul*, the latter term signifying an abode or habitation. The combination may therefore mean Baal of the Temple. After the return of the Jews from Babylonia, the Asideans, or Maccabean party (afterwards known as Pharisees or Parsees), bringing Zoroastrian sentiments with them, applied the deity-names Seth, or Satan, and Baal-Zebub, to the Evil Potency. —A. W.

[481] See WINKELMAN: *Mon. ant. ined.* No. 13; and *Hist. des Arts*, Liv. iii. c. ii. p. 143.

[482] These are frequently called tigers; but the first tiger seen by the Greeks or Romans was presented by the ambassadors of India to Augustus, while settling the affairs of Asia, in the year of Rome 734. (DION. CASS. *Hist.* liv. s. 9.)

[483] In the cabinet of Mr. Knight.

[484] See medal of Maronea. GESNER. tab. xliii. fig. 26.

meaning in the allegorical tales of the Loves of Bacchus and Ampelus, who, as the name indicates, was only the vine personified

THE CHIMÆRA.

127. The Chimera, of which so many whimsical interpretations have been given by the commentators on the *Iliad*, seems to have been an emblematical composition of the same class, vailed, as usual, under historical fable to conceal its meaning from the vulgar. It was composed of the forms of the goat, the lion, and the serpent, the symbols of the generator, destroyer, and preserver united and animated by fire, the essential principle of all the three. The old poet had probably seen such a figure in Asia, but knowing nothing of mystic lore, which does not appear to have reached Greece or her colonies in his time, received whatever was told him concerning it. In later times, however, it must have been a well-known sacred symbol, or it would not have been employed as a device upon coins.

APOLLO AND PYTHON.

128. The fable of Apollo destroying the serpent Python, seems equally to have originated from the symbolical language of imitative art, the title Apollo signifying, according to the etymology already given, the destroyer as well as the deliverer; for, as the ancients supposed destruction to be merely dissolution, as creation was merely formation, the power which delivered the particles of matter from the bonds of attraction and broke the δεσμον περιβριθη ερωτος, was in fact the destroyer. Hence the verb ΛΥΩ or ΛΥΜΙ (Luo or Lumi), from which it is derived, means both to *free* and to *destroy*.[485] Pliny mentions a statue of Apollo by Praxiteles, much celebrated in his time, called Sauroktonos,[486] the lizard-killer, of which several copies are now extant.[487] The lizard, being supposed to exist upon the dews and moisture of the earth, was employed as the symbol of humidity; so that the god destroying it, signifies the same as the lion devouring the horse, and Hercules killing the Centaur, that is, the sun, exhaling the waters. When destroying the serpent, he only signifies a different application of the same power to the extinction of life; whence he is called *Pythios*,[488] or the putrefier,

[485] See *Iliad*, i. 20, and i. 25.
[486] Pliny: xxxiv. c. viii.
[487] See Winkelman: *Mon. ant. ined.* pl. xl.
[488] Macrobius: *Saturnalia*, I. xvii. "Pythius, from *puthein*, i. e. *sepein*, to putrefy."

from the verb $\pi\upsilon\theta\omega$. The title *Smintheus*, too, supposing it to mean, according to the generally received interpretation, *mouse-killer*, was expressive of another application of the same attribute; for the mouse was a priapic animal,[489] and is frequently employed as such in monuments of ancient art.[490] The statue, likewise, which Pausanias mentions, of Apollo with his foot upon the head of a bull, is an emblem of similar meaning.[491]

129. The offensive weapons of this deity, which are the symbols of the means by which he exerted his characteristic attribute, are the bow and arrows, signifying the emission of its rays; of which the arrow or dart, the *belos* or *obelos*, was, as before observed, the appropriate emblem. Hence he is called *ΑΦΗΤΩΡ*, *ΕΚΑΤΟΣ*, and *ΕΚΑΤΗΒΟΛΟΣ*, and also *Chrusaor* and *Chrusaorus*, which have a similar signification; the first syllable expressing the golden color of rays, and the others their erect position: for *aor* does not signify merely a sword, as a certain writer, upon the authority of common Latin Versions and school Lexicons, has supposed; but anything that is held up; it being the substantive of the verb *aeirō*.

HERCULES IDENTICAL WITH APOLLO AND MARS.

130. Hercules destroying the Hydra, signifies exactly the same as Apollo destroying the serpent and the lizard;[492] the water-snake comprehending both symbols, and the ancient Phœnician Hercules being merely the lion humanised. The knowledge of him appears to have come into Europe by the way of Thrace; he having been worshipped in the island of Thasus, by the Phœnician colony settled there, five generations before the birth of the Theban hero;[493] who was distinguished

[489] ÆLIAN: *History of Animals*, xii. 10.
The appellation *Smin-theus* would seem rather to affiliate Apollo with the Hindu deity Ganesa, who is always accompanied by a rat.—A. W.

[490] It was the device upon the coins of Argos (JUL. POLL. ONOM. ix. vi. 86), probably before the adoption of the wolf, which is on most of those now extant. A small one, however, in gold, with the mouse, is in the cabinet of Mr. R. P. Knight.

[491] PAUSANIAS: *Achaica*, xx. 2.

[492] PLUTARCH: *Isis and Osiris*, 50.
The Hydra is evidently a reproduction of the many-headed Nagas of India, and is the designation of a constellation in the sky. As the Phœnician Hercules is the same as Cronos, or Moloch, the Sun-God, the slaying of the Hydra is the poetic or mythological method of mentioning the entering of the sun into the signs of the zodiac which lie near that constellation. The identity of Hercules with Apollo, Bacchus, and Mars is certain enough; the intelligent among the ancients did not believe in the current polytheism.—A. W.

[493] HERODOTUS: ii. 44.

by the same title that he obtained in Greece, and whose romantic adventures have been confounded with the allegorical fables related of him. In the Homeric times, he appears to have been utterly unknown to the Greeks, the Hercules of the *Iliad* and *Odyssey* being a mere man, pre-eminently distinguished, indeed, for strength and valor, but exempt from none of the laws of mortality.[494] His original symbolical arms, with which he appears on the most ancient medals of Thasus, were the same as those of Apollo;[495] and his Greek name, which, according to the most probable etymology, signifies the *glorifier of the earth*, is peculiarly applicable to the Sun.

The Romans held him to be the same as Mars;[496] who was sometimes represented under the same form, and considered as the same deity as Apollo;[497] and in some instances we find him destroying the vine instead of the Serpent,[498] the deer, the centaur, or the bull; by all which the same meaning, a little differently modified, is conveyed: but the more common representation of him destroying the lion is not so easily explained; and it is probable that the traditional history of the deified hero has, in this instance as well as some others, been blended with the allegorical fables of the personified attribute: for we have never seen any composition of this kind upon any monument of remote antiquity.[499]

THE PILLARS ASCRIBED TO SESOSTRIS.

131. Upon the pillars which existed in the time of Herodotus in different parts of Asia, and which were attributed by the Ægyptians to Sesostris, and by others to Memnon, was engraved the figure of a man holding a spear in his right hand, and a bow in his left; to which was added, upon some of them,

[494] HOMER: *Iliad*, xviii. 117, and *Odyssey*, xi. 600. The three lines relating to the apotheosis of Hercules, are interpolated. They declare that "he himself is one of the immortal gods, delighting himself at their feasts, and wedded to fair-limbed Hebè."

[495] STRABO: xv. 688· ATHENÆUS: xii. It is apparent that as the sun-god of the Phœnicians, Hercules is identical with Apollo, the sun-god of Greece. The club was given him by the epic poets. The name Hercules is evidently from the Sanscrit *Her'culyus*, Lord of the tribe or city.—A. W.

[496] VARRO. See MACROBIUS: *Saturnalia*, i. 44.

[497] PLUTARCH See EUSEBIUS: *Præparatio Evangelica*, iii. 1. "Apollo was born of Leto, and Ares of Hera; but the potency of both is the same. . . . So also, Hera and Leto are two appellations of a single divinity."

[498] *Mus. Florent.* in gemm. t. 1. pl. xcii. 9.

[499] The earliest coins which we have seen with this device, are of Syracuse, Tarentum, and Heraclea in Italy; all of the finest time of the art, and little anterior to the Macedonian conquest. On the more ancient medals of Selinus, Hercules is destroying the bull, as the lion or leopard is on those of Acanthus; and the destroying a centaur signifies exactly the same as a lion destroying a horse; the symbols being merely humanised.

the female *aidoia*, said by the Ægyptians to have been meant as a memorial of the cowardice and effeminacy of the inhabitants, whom their monarch had subdued.[500] The whole composition was however, probably, symbolical; signifying the active power of destruction, and passive power of generation; whose co-operation and conjunction are signified in so many various ways in the emblematical monuments of ancient art. The figure holding the spear and the bow is evidently the same as appears upon the ancient Persian coins called *Darics*, and upon those of some Asiatic cities, in the Persian dress; but which, upon those of others, appears with the same arms, and in the same attitude, with the lion's skin upon its head.[501] This attitude is that of kneeling upon one knee; which is that of the Phœnician Hercules upon the coins of Thasus above cited: wherefore we have no doubt that he was the personage meant to be represented; as he continued to be afterward upon the Bactrian and Parthian coins. The Hindus have still a corresponding deity, whom they call *Rama*, and the modern Persians a fabulous hero called *Rustam*, whose exploits are in many respects similar to those of Hercules, and to whom they attribute all the stupendous remains of ancient art found in their country.

APOLLO AND DIONYSUS, THE DAY-SUN AND THE NIGHT-SUN.

132. It was observed, by the founders of the mystic system, that the destructive power of the Sun was exerted most by day, and the generative by night: for it was by day that it dried up the waters and produced disease and putrefaction; and by night that it returned the exhalations in dews tempered with the genial heat that had been transfused into the atmosphere. Hence, when they personified the attributes, they worshipped the one as the *diurnal* and the other as the *nocturnal sun*; calling the one Apollo, and the other Dionysus or Bacchus;[502] both of whom were anciently observed to be the same god;

[500] HERODOTUS: ii. 102, 106.

[501] See coins of Mallus in Cilicia, and Soli in Cyprus in the Hunter Collection.

[502] MACROBIUS: *Sat.* i c. 18. In sacris enim hæc religiosi arcani observantia tenetur, ut Sol, cum in supero, id est in diurno hemisphærio est, Apollo vocitetur; cum in infero, id est nocturno, Dionysus, qui et Liber pater habeatur. Hence Sophocles calls Bacchus "Leader of the chori of flame-breathing stars," *apud Eustath.* p. 514, and he had temples dedicated to him under correspondent titles. PAUSANIAS: *Attica*, xl. 5. "This the temple of Dionysus of the Night-Orgies."

PAUSANIAS: *Act.* xxvii. 2. "The sanctuary of Dionysus, called the Torch-bearer." Osiris was also lord of the Underworld. HERODOTUS: ii. 123. "The Ægyptians say that Demeter and Dionysus (Isis and Osiris) preside below." Macrobius also declares (*Saturnalia*, i. 17): "Aristoteles, qui theologumena scripsit, Apollinem et Liberum patrem unum eundemque deum esse, cum multis argumentis asserit."

whence, in a verse of Euripides, they are addressed as one, the names being used as epithets.[503] The oracle at Delphi was also supposed to belong to both equally; or, according to the expression of a Latin poet, to the united and mixed divinity of both.[504]

133. This mixed divinity appears to have been represented in the person of the Apollo Didymæus, who was worshipped in another celebrated oracular temple near Miletus, and whose symbolical image seems to be exhibited in plates xii. xliii. and iv. of volume I. of the *Select Specimens*, and in different compositions on different coins of the Macedonian kings; sometimes sitting upon the prow of a ship, as lord of the waters, or Bacchus Hyes;[505] sometimes on the cortina, the vailed cone or egg; and sometimes leaning upon a tripod; but always in an androgynous form, with the limbs, tresses, and features of a woman; and holding the bow or arrow, or both, in his hands.[506] The double attribute, though not the double sex, is also frequently signified in figures of Hercules; either by the cup or cornucopiæ held in his hand, or by the chaplet of poplar or some other symbolical plant, worn upon his head; while the club or lion's skin indicates the adverse power.

134. In the refinement of art, the forms of the lion and goat were blended into one fictitious animal to represent the same meaning, instances of which occur upon the medals of Capua, Panticapæum, and Antiochus VI., king of Syria, as well as in the frieze of the temple of Apollo Didymæus before mentioned. In the former, too, the destroying attribute is further signified by the point of a spear held in the mouth of the monster; and the productive, by the ear of corn under his feet.[507] In the latter, the result of both is shown by the lyre, the symbol of universal harmony, which is supported between them; and which is occasionally given to Hercules, as well as to Apollo. The two-faced figure of Janus seems to have been a composite symbol of the same kind, and to have derived the name from *Iao* or *Iaon*, an ancient mystic title of Bacchus. The earliest specimens of it extant are on the coins of Lampsacus and Tene-

[503] MACROBIUS: *Saturnalia*, i. 17. "Lord, lover of Daphne, Bacchus, Paian, Apollo."

[504] LUCAN. *Pharsalia*, v. 73. "The mount sacred to Phœbus and Bromius; to whom in joint divinity the Theban Bacchæ celebrate the triennial festival."

[505] PLUTARCH. *Isis and Osiris*, 34. "They (Greeks) call Dionysus also Hyes as lord of the moist nature (generation), and being no other than Osiris."

[506] See medals of Antigonus, Antiochus I., Seleucus II. and III., and other kings of Syria; and also of Magnesia ad Mæandrum, and ad Sipylum. The beautiful figure engraved on plates xliii. and iv. of vol. i. of the *Select Specimens* is the most exquisite example of this androgynous Apollo.

[507] *Numm. Pembrok.* tab. v. fig. 12.

dos; some of which can not be later than the sixth century before the Christian era; and in later coins of the former city, heads of Bacchus of the usual form and character occupy its place.

135. The mythological personages Castor and Pollux, who lived and died alternately, were the same as Bacchus and Apollo: whence they were pre-eminently distinguished by the title of the *Great Gods* in some places; though, in others, confounded with the canonised or deified mortals, the brothers of Helen.[508] Their fabulous birth from the egg, the form of which is retained in the caps usually worn by them, is a remnant of the ancient mystic allegory, upon which the more recent poetical tales have been engrafted; whilst the two asterisks, and the two human heads, one going upward and the other downward, by which they are occasionally represented, more distinctly point out their symbolical meaning,[509] which was the alternate appearance of the sun in the upper and lower hemispheres. This meaning, being a part of what was revealed in the Mysteries, is probably the reason why Apuleius mentions the *seeing of the sun at midnight* among the circumstances of initiation, which he has obscurely and enigmatically related.[510]

136. As the appearance of the one necessarily implied the cessation of the other, the tomb of Bacchus was shown at Delos near to the statue of Apollo; and one of these mystic tombs,[511] in the form of a large chest of porphyry, adorned with goats, leopards, and other symbolical figures, is still extant in a church at Rome. The mystic *cistæ*, which were carried in procession occasionally, and in which some emblem of the generative or preserving attribute was generally kept, appear to have been merely models or portable representations of these tombs,[512] and to have had exactly the same signification. By the mythologists Bacchus is said to have terminated his expedition in the extremities of the East; and Hercules in the ex-

[508] PAUSANIAS: i. and iii. They were also denominated *anakes*, from the Phœnician term *anak*, a prince. The Scholiast on Lucian remarks: "The temple of the Dioscuri was called *Anakeion:* for they were called *anakes* by the Greeks."

[509] See medals of Istrus.

[510] APULEIUS: *The Golden Ass.* xi.

[511] The words *tophos*, *tuph*, and *toph*, so common as a part of Egyptian names, signifies a high place, and, as Bryant declares, were applied to the mounds created to the deities. The *tombs* of the divinities, Bacchus, Jupiter, etc., were but these sacred hillocks or steles misnamed. They were generally surrounded by *temenê* or enclosures. Cities so distinguished were called Typhonian. See *Analysis of Ancient Mythology.* ii. 167–195.—A. W.

[512] The *cistæ* pertain to the sexual rather than to the funereal symbolism; and the emblems which they contained were peculiar to the phallic rites. See INMAN: *Ancient Faiths Embodied in Ancient Names,* i. p. 283.—A. W.

tremities of the West; which means no more than that the nocturnal sun finishes its progress, when it mounts above the surrounding ocean in the East; and the diurnal, when it passes the same boundary of the two hemispheres in the West.

137. The latter being represented by the lion, explains the reason why the spouts of fountains were always made to imitate lions' heads; which Plutarch supposes to have been, because the Nile overflowed when the sun was in the sign of the Lion:[513] but the same fashion prevails as universally in Thibet as ever it did in Ægypt, Greece, or Italy; though neither the Grand Lama nor any of his subjects know anything of the Nile or its overflowings; and the signs of the zodiac were taken from the mystic symbols; and not, as some learned authors have supposed, the mystic symbols from the signs of the zodiac. The emblematical meaning, which certain animals were employed to signify, was only some particular property generalised; and, therefore, might easily be invented or discovered by the natural operation of the mind: but the collections of stars, named after certain animals, have no resemblance whatever to those animals; which are therefore merely signs of convention adopted to distinguish certain portions of the heavens, which were probably consecrated to those particular personified attributes, which they respectively represented. That they had only begun to be so named in the time of Homer, and that not on account of any real or supposed resemblance, we have the testimony of a passage in the description of the shield of Achilles, in which the polar constellation is said to be called the *Bear*, or otherwise the *Wagon*;[514] objects so different that it is impossible that one and the same thing should be even imagined to resemble both. We may therefore rank Plutarch's explanation with other tales of the later Ægyptian priests; and conclude that the real intention of these symbols was to signify that the water, which they conveyed, was the gift of the diurnal sun, because separated from the salt of the sea, and distributed over the earth by exhalation. Perhaps Hercules being crowned with the foliage of the white poplar, an aquatic tree, may have had a similar meaning; which is at least more probable than that assigned by Servius and Macrobius.[515]

[513] PLUTARCH: *Symposiacs*, iv. 5.

[514] *Iliad*, xvii. 487.

The wagon, or more properly *vehan* (Sanscrit), was the vehicle or animal which was supposed to carry a deity, in the Hindu system. It may be that the constellation URSUS, *wagon*, was also regarded as a vehan or wain.—A. W.

[515] *Commentary upon the Æneid*, viii. line 276.

MACROBIUS: *Saturnalia*, iii. 12.

HEAT AND MOISTURE AS SEXUAL SYMBOLS.

138. Humidity in general, and particularly the Nile, was called by the Ægyptians the *outflowing of Osiris;*[516] who was with them the God of the Waters, in the same sense as Bacchus was among the Greeks;[517] whence all rivers, when personified, were represented under the form of the bull; or at least with some of the characteristic features of that animal.[518] In the religion of the Hindus this article of ancient faith, like most others, is still retained; as appears from the title, *Daughter of the Sun*, given to the sacred river Yamuna or Jumna.[519] The God of Destruction is also mounted on a white bull, the sacred symbol of the opposite attribute, to show the union and co-operation of both.[520] The same meaning is more distinctly represented in an ancient Greek fragment of bronze, by a lion trampling upon the head of a bull, while a double phallus appears behind them, and shows the result.[521] The title *ΣΩΤΗΡ ΚΟΣΜΟΥ*, upon the composite Priapic figure, published by La Chausse, is well known;[522] and it is probable that the ithyphallic ceremonies, which the gross flattery of the degenerate Greeks sometimes employed to honor the Macedonian princes,[523] had the same meaning as this title of *Saviour*, which was frequently conferred upon, or assumed by them.[524] It was also occasionally applied to most of the deities who had double attributes, or were personifications of both powers; as to Hercules, Bacchus, Diana, etc.[525]

[516] PLUTARCH: *Isis and Osiris*, 36. "The priests of Egypt call not only the Nile, but everything moist (like a pitcher of water) the outflowing of Osiris."

[517] PLUTARCH: *Isis and Osiris*, 33. "The more learned in arcane matters among the priests, not only term the Nile Osiris, and the Sea Typhon, but they also regard Osiris to signify every principle and potency of moisture, venerating it as the cause of generation and the substance of the semen. But by Typhon they mean everything dried, fire-like, and withered, as being opposed to moistness."

——— 35. "The Greeks consider Dionysus not alone as the patron of wine, but also of the entire moist or generative principle in nature."

[518] HORACE: *Book* iv. *Ode* xiv. Rivers so personified appear on the coins of the Greek cities of Italy and Sicily.

[519] SIR WILLIAM JONES: *Asiatic Researches*, vol. i.

[520] MAURICE: *Indian Antiquities*, vol. i, p. 261.

[521] On the handle of a vase in Mr. Knight's Cabinet.

[522] *Roman Museum.*

[523] ATHENAEUS: vi. 15. "The Athenians received Demetrius not only offering incense, wearing sacrificial garlands, and making libations of wine, but likewise with chants, and choruses, and Ithyphalli, accompanied by the sacred dance and processions," as in the celebration of the Mysteries.

[524] ATHENAEUS: vi. 16.

[525] PAUSANIAS: *Arcadia*, xxxi. 4. "The Sun having the surname of Soter or Saviour, the same as Hercules."

See also coins of Thasos, Maronea, Agathocles, etc.

DIANA THE MOON-GODDESS AND GREAT MOTHER.

139. Diana (or Artemis) was, as before observed, originally and properly the Moon, by means of which the Sun was supposed to impregnate the air, and scatter the principles of generation both active and passive over the earth: whence, like the Bacchus *diphues* and Apollo *didumaios*, she was both male and female,[526] both heat and humidity; for the warmth of the Moon was supposed to be moistening, as that of the Sun was drying.[527] She was called the *Mother of the World*; and the Daughter, as well as the Sister, of the Sun;[528] because the productive powers with which she impregnated the former, together with the light by which she was illuminated, were supposed to be derived from the latter. By attracting or heaving the waters of the ocean, she naturally appeared to be the sovereign of humidity; and by seeming to operate so powerfully upon the constitutions of women, she equally appeared to be the patroness and regulatress of nutrition and passive generation: whence she is said to have received her nymphs, or subordinate personifications, from the ocean;[529] and is often represented by the symbol of the sea-crab;[530] an animal that has the property of spontaneously detaching from its own body any limb that has been hurt or mutilated, and reproducing another in its place. As the heat of the Sun animated the seminal particles of terrestrial matter, so was the humidity of the Moon supposed to nourish and mature them;[531] and as her orbit was

[526] PLUTARCH: *Isis and Osiris*, 43. "They place the potency of Osiris in the Moon, and say that Isis being the maternal principle of generation, has intercourse with him. Whence they call the Moon the Mother of the cosmical Universe, and to have both the male and female nature, being first filled by the Sun, and so made pregnant, and then sending forth into the air the generated principles, and so inseminating them, as a male."

[527] MACROBIUS: *Saturnalia*, vii. 10. "The heat of the Sun dries, that of the Moon makes moist."

PLUTARCH: *Isis and Osiris*, 41. "The Moon, having the light which makes moist and pregnant, is promotive of the generating of living beings and of the fructification of plants."

[528] PLUTARCH: *Isis and Osiris*, 48. "The Egyptian priests style the Moon the Mother of the Universe."

EURIPIDES: *Phœnicians*, 178. "Oh Selenaia (Moon), daughter of the bright-girdled Aëlios (Sun)!"

Scholium upon the foregoing passage: "So wrote Æschylus and the more philosophical authors. But Hesiod declared that the Moon was the Sister of the Sun."

[529] ÆSCHYLUS: *Prometheus Bound*, 138.

CALLIMACHUS: *Hymn to Artemis*; also CATULLUS: *In Gell.*

[530] *Roman Museum*, VII. vol. ii.

See coins of the Brettii in Italy, Himera in Sicily, etc.

[531] *Schol. Vet. in Horat. Carm. Sec.* Duobus his reguntur omnia terrena, calore quidem solis per diem, humore vero lunæ per noctem.——Nam ut calore solis animantur semina, ita lunæ humore nutriuntur, penes ipsam enim et corporum omnium ratio esse dictiur et potestas.

held to be the boundary that separated the celestial from the terrestrial world,[532] she was the mediatress between both; the primary subject of the one, and sovereign of the other, who tempered the subtilty of æthereal spirit to the grossness of earthly mater, so as to make them harmonise and unite.[533]

140. The Greeks attributed to her the powers of destruction as well as nutrition; humidity as well as heat contributing to putrefaction: whence sudden death was supposed to proceed from Diana as well as from Apollo; who was both the sender of disease and the inventor of cure; for disease is the father of medicine as Apollo was fabled to be of Æsculapius. The rays of the Moon were thought relaxing, even to inanimate bodies, by means of their humidity: whence wood cut at the full of the moon was rejected by builders as improper for use.[534] The Eilithyiæ, supposed to preside over child-birth, were only personifications of this property,[535] which seemed to facilitate delivery by slackening the powers of resistance and obstruction; and hence the crescent was universally worn as an amulet by women, as it still continues to be in the southern parts of Italy; and Juno Lucina, and Diana, were the same goddess, equally personifications of the Moon.[536]

141. The Ægyptians represented the Moon under the symbol of a cat, probably on account of that animal's power of seeing in the night; and also, perhaps, on account of its fecundity; which seems to have induced the Hindus to adopt the rabbit as the symbol of the same deified planet.[537] As the

LUCIL.: *apud Aul. Gell.* l. xx. c. 8.

Luna alit ostrea; et implet echinas, et muribus fibras,
Et pecui addit.

[532] OCELLUS LUCANUS: *On the Universe.* "The Moon is the isthmus which connects the immortal life to generated existence."

PHILO: *On Dreams*, i. page 641. "The philosophers depict the Moon-sphere which is the last of the heavenly circles, but the first immediately beyond us, as that of meteors; the air extends through everything to the extremity of the earth."

[533] PLUTARCH: *On the Face Appearing in the Orb of the Moon*, 15. "The Sun having the potency of the heat, sends and diffuses its warmth and light like blood and breath. The land and sea are in the world as the bowels and bladder in the living animal. The Moon, placed between the Sun and the Earth like the liver or some other viscus between the heart and liver, transmits below the heat of the parts above, and attracts the exhalations, thinning them for digestion and purgation. . . . Everywhere, by necessity, that which is better prevails over the other."

[534] PLUTARCH: *Symposiacs*, iii. 10. "Even in soulless bodies the power of the Moon is evident. Builders refuse timbers cut in the full of the Moon, as being soft, and by reason of the superabundant soft, liable to decay."

[535] PLUTARCH: *Symposiacs*, iii. 10. "For this reason I believe Artemis (Diana) to have been named Locheia and Eileithyia, as being no other than the Moon."

[536] CATULLUS: xxxiv. 3.

"Tu Lucina dolentibus
Juno dicta puerperis,
Tu potens Trivia, et nos
Dicta lumine Luna."

[537] MAURICE: *Indian Antiquities*, i. p. 513. Also DEMETRIUS PHALERIUS: § 159.

arch or bend of the mystical instrument, borne by Isis, and called the *sistrum*, represented the lunar orbit, the cat occupied the centre of it; while the rattles below represented the terrestrial elements;[538] of which there are sometimes four, but more frequently only three in the instances now extant: for the ancient Ægyptians, or at least some of them, appear to have known that water and air are but one substance.[539]

DIANA AND ISA.

142. The statues of Diana are always clothed, and she had the attribute of perpetual virginity, to which her common Greek name *Artemis* seems to allude; but the Latin name appears to be a contraction of *Diviana*, the feminine, according to the old Etruscan idiom, of *Divus*, or ΔΙΦΟΣ, *Difos*;[540] and therefore signifying the Goddess, or general female personification of the Divine nature, which the moon was probably held to be in the ancient planetary worship, which preceded the symbolical. As her titles and attributes were innumerable, she was represented under an infinite variety of forms, and with an infinite variety of symbols; sometimes with three bodies, each holding appropriate emblems,[541] to signify the triple extension of her power, in heaven, on earth, and under the earth; and sometimes with phallic radii enveloping a female form, to show the universal generative attribute both active and passive.[542] The figures of her, as she was worshipped at Ephesus, seem to have consisted of an assemblage of almost every symbol, attached to the old humanised column, so as to form a composition purely emblematical;[543] and it seems that the ancient inhabitants of the north of Europe represented their goddess Isa as nearly in the same manner as their rude and feeble efforts in art could accomplish; she having the many breasts to signify the nutritive attribute, and being surrounded by deers' horns instead of the animals themselves, which accompany the Ephesian statues. In sacrificing, too, the reindeer to her, it was their

[538] PLUTARCH: *Isis and Osiris*, 63.

[539] PLUTARCH: *Isis and Osiris*, 36. "The moist principle being the chief and source of all things from the beginning, produced the first three bodies, earth, air, and fire."

[540] VARRO: iv. 10. LANZI: *Sopra le Lingue Morte d'Italia*, vol. ii. page 194.

[541] LA CHAUSSE: *Roman Museum*, vol. 1. § 2, title 20. These figures are said to have been made by Alcamenes, about the 84th Olympiad.

PAUSANIAS: *Corinth*, xxx. 2. "Alcamenes first made three statues of Hecatê adhering together as one, which the Athenians call turreted."

[542] See Duane's Coins of the Seleucidæ.

[543] DE LA CHAUSSE: *Roman Museum*, vol. I. ii.

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custom to hang the testicles round the neck of the figure,[544] probably for the same purpose as the phallic radii, above mentioned, were employed to serve.

THE BLOODY RITES OF BRIMO.

143. Brimo, the Tauric and Scythic Diana, was the detroyer; whence she was appeased with human victims and other bloody rites;[545] as was also *Bacchus the devourer*;[546] who seems to have been a male personification of the same attribute, called by a general title which confounds him with another personification of a directly opposite kind. It was at the altar of Brimo, called at Sparta *Artemis Orthia* or *Orthosia*, that the Lacedæmonian boys voluntarily stood to be whipped until their lives were sometimes endangered:[547] and it was during the festival of Bacchus at Alea, that the Arcadian women annually underwent a similar penance, first imposed by the Delphic Oracle; but probably less rigidly enforced.[548] Both appear to have been substitutions for human sacrifices,[549] which the stern hierarchies of the North frequently performed; and to which the Greeks and Romans resorted upon great and awful occasions, when real danger had excited imaginary fear.[550] It is probable, therefore, that drawing blood, though in ever so small a quantity, was necessary to complete the rite: for blood being thought to contain the principles of life, the smallest effusion of it at the altar might seem a complete sacrifice, by being a libation of the soul; the only part of the victim which the purest believers of antiquity supposed the Deity to require.[551] In other respects, the form and nature of these rites prove them to have been expiatory; which scarcely any of the religious ceremonies of the Greeks or Romans were.

144. It is in the character of the destroying attribute, that Diana is called *Tauropola*, and *Boōn Elateia*, in allusion to her being borne or drawn by bulls, like the Destroyer among the

[544] OLAUS RUDBECKIUS: *Atlantica*, vol. ii. pp. 212, 277, 291, 292, figs. 30, 31.

[545] LYCOPHRON: *Cassandra*, 1176. "*Brimo trimorphos*"—Brimo three-visaged.

TZETZES: *Scholium*. "Brimo is said to be the same as Hecatê . . . and Persephonê as Brimo: and Hecatê and Persephonê are the same."

See JOHANNES MEURSIUS.

[546] "Dionysus Omadius, the cruel." See PORPHYRY.

[547] PLUTARCH: *Lycurgus*.

[548] PAUSANIAS: *Arcadia*, 23. "At the festival of Dionysus, near the Oracle of Delphi, women are scourged, as also are the young men among the Spartans by the Orthia."

[549] PAUSANIAS: *Laconia*. "The practice of sacrificing whomever the lot indicated, Lycurgus changed into scourging of the young men."

[550] PLUTARCH: *Themistocles*. Also PARALLELS *between Grecian and Roman History*, 20. LIVY: *History of Rome*.

[551] STRABO: XV.

Hindus before mentioned; and it is probable that some such symbolical composition gave rise to the fable of Jupiter and Europa; for it appears that in Phœnicia, Europa and Astartè were only different titles for the same personage, who was the deity of the Moon;[552] comprehending both the Diana and Celestial Venus of the Greeks: whence the latter was occasionally represented armed like the former;[553] and also distinguished by epithets, which can be properly applied only to the planet, and which are certainly derived from the primitive planetary worship.[554] Upon the celebrated ark or box of Cypselus, Diana was represented winged, and holding a lion in one hand and a leopard in the other;[555] to signify the destroying attribute, instead of the usual symbols of the bow and arrow; and in an ancient temple near the mouth of the Alpheus she was represented riding upon a griffin;[556] an emblematical monster composed of the united forms of the lion and eagle, the symbols of destruction and dominion.[557] As ruling under the earth, she was the same as Proserpina; except that the latter had no reference to the Moon, but was a personification of the same attributes operating in the terrestrial elements only.

PLUTO AND SERAPIS IDENTICAL.

145. In the simplicity of the primitive religion, Pluto and Proserpina were considered merely as the deities of death presiding over the infernal regions; and, being thought wholly inflexible and inexorable, were neither honored with any rites of worship, nor addressed in any forms of supplication;[558] but in the mystic system they acquired a more general character; and became personifications of the active and passive modifications of the pervading Spirit concentrated in the earth.

[552] LUCIAN: *De Dea Syria*, § 4. "The Sidonians have another great temple in Phœnicia, which, as they say, is of Astartê: but I think Astartê to be Selenaia or the Moon: as some of the priests assured me it was the temple of Europa, the sister of Cadmus."—Europa, Astartê, Venus-Urania, the Syrian, Phrygian, and Babylonian goddesses were but the same divinity."

[553] PAUSANIAS: *Corinth.* iv. 7. "At the citadel of Corinth is a temple of Aphroditê, and statues, representing the armed goddess, the Sun and Cupid with his bow."

There was also at Cytherea, in the most ancient temple of Venus-Urania standing in Greece, the armed image of the goddess.

[554] PLAUTUS: *Curculio*, act i. scene 3. "Noctivigilia, noctiluca"—watching by night, shining by night.

[555] PAUSANIAS: *Eleans*, i. 19, § 1.

[556] STRABO: viii. "Artemis borne by a griffin."

[557] See *Hunterian Collection*, coins of Teïos.

[558] HOMER: *Iliad*, ix. 158. Bryant's Translation:

> "'Tis Pluto, who is deaf to prayer
> And ne'er relents; and he of all the gods
> Most hateful is to mortals."

Pluto and Proserpina are invoked in *Iliad* ix. and *Odyssey* x., but only as rulers of the Underworld.

Pluto was represented with the *polos* or disk on his head, like Venus and Isis,—and, in the character of Serapis, with the *patera* of libation, as distributor of the waters, in one hand, and the cornucopiæ, signifying its result, in the other. His name *Pluto* or *Plutus* signifies the same as this latter symbol, and appears to have arisen from the mystic worship; his ancient title having been AIDES or AFIDES, signifying the *Invisible*, which the Attics corrupted to *Hades*. Whether the title *Serapis*, which appears to be Ægyptian, meant a more general personification, or precisely the same, is difficult to ascertain, ancient authority rather favoring the latter supposition.[559] At the same time that there appears to be some difference in the figures of them now extant; those of Pluto having the hair hanging down in large masses over the neck and forehead, and differing only in the front curls from that of the celestial Jupiter; while Serapis has, in some instances, long hair formally turned back and disposed in ringlets hanging down upon his breast and shoulders like that of women. His whole person too is always enveloped in drapery reaching to his feet; wherefore he is probably meant to comprehend the attributes of both sexes; and to be a general personification, not unlike that of the Paphian Venus with the beard, before mentioned, from which it was perhaps partly taken;[560] there being no mention made of any such deity in Ægypt prior to the Macedonian conquest; and his worship having been communicated to the Greeks by the Ptolemies; whose magnificence in constructing and adorning his temple at Alexandria was only surpassed by that of the Roman emperors in the temple of Jupiter Capitolinus.[561]

THE LOTUS-SYMBOL.

146. The mystic symbol called a modius or *polos*, which is upon the heads of Pluto, Serapis, Venus, and Fortune or Isis, appears to be no other than the bell or seed-vessel of the lotus or water-lily, the *Nymphæa nelumbo* of Linnæus. This plant appears to be a native of the eastern parts of Asia, and is not

[559] PLUTARCH: *Isis and Osiris*, 28. "They say that Serapis is no other than Pluto."

[560] SUIDAS: *Aphroditê*. "They sculpture her (Aphroditê) with a beard, and as having both male and female organs. They style her the patroness of generation, and say that from above the hips she is male, and female below. They make her also sitting on horseback, or as Hippa."

PAUSANIAS: *Attica*, xviii. 4. "There is a sanctuary of Serapis whom the Athenians say was introduced as a deity by Ptolemy (Soter). Of the temples of Serapis among the Ægyptians the most illustrious is at Alexandria, the most ancient at Memphis."

[561] AMMIANUS MARCELLINUS: xxii.

now found in Ægypt.[562] It grows in the water, and amidst its broad leaves, which float upon the surface, puts forth a large white flower, the base and centre of which is shaped like a bell or inverted cone, and punctuated on the top with little cells or cavities, in which the seeds grow. The orifices of these cells being too small to let them drop out when ripe, they shoot forth into new plants in the places where they were formed, the bulb of the vessel serving as a matrix to nourish them until they acquire a degree of magnitude sufficient to burst it open and release themselves, when they sink to the bottom, or take root wherever the current happens to deposit them. Being, therefore, of a nature thus reproductive in itself, and, as it were, of a viviparous species among plants, the Nelumbo was naturally adopted as the symbol of the productive power of the waters, which spread life and vegetation over the earth. It also appeared to have a peculiar sympathy with the Sun, the great fountain of life and motion, by rising above the waters as it rose above the horizon, and sinking under them as it retired below.[563] Accordingly we find it employed in every part of the Northern hemisphere, where symbolical worship either does or ever did prevail. The sacred images of the Tartars, Japanese, and Indians, are almost all placed upon it;[564] and it is still sacred both in Thibet and China.[565] The upper part of the base of the lingam also consists of the flower of it blended with the more distinctive characteristic of the female sex; in which that of the male is placed, in order to complete this mystic symbol of the ancient religion of the Brahmans;[566] who, in their sacred writings, speak of *Brahma sitting upon his lotus throne.*[567]

ÆGYPTIAN SCULPTURES, THEIR PERFECTION AND PRODIGIOUS ANTIQUITY.

147. On the *Isiac Tablet*, the figures of Isis are represented holding the stem of this plant, mounted by the seed-vessel, in one hand, and the circle and cross before explained, in the other; and in a temple, delineated upon the same mystic tablet are columns exactly resembling the plant, which Isis holds in her hand, except that the stem is made proportionately large,

[562] *Embassy to China*, vol. ii. p. 391.

[563] THEOPHRASTUS: *History of Plants*, iv. 10.
See also *Discourse on the Worship of Priapus*, pp. 49, 50, 54, 58, and plate.

[564] See KÆMPFER: D'AUTEROCHE, SONNERAT and *The Asiatic Researches.*

[565] *Embassy to Thibet*, p. 143. SIR G. STAUNTON: *Embassy to China*, vol. ii. p. 391.

[566] SONNERAT: *Voyage aux Indes*, etc.

[567] *Bhagavat-Gita*, p. 91. See also the figure of him by Sir William Jones, in *the Asiatic Researches*, vol. i. p. 243.

to give that stability which is requisite to support a roof and entablature. Columns and capitals of the same kind are still existing in great numbers among the ruins of Thebes in Ægypt, and more particularly among those on the island of Philæ on the borders of Æthiopia; which was anciently held so sacred that none but priests were permitted to go upon it.[568] These are probably the most ancient monuments of art now extant; at least, if we except some of the neighboring temples of Thebes; both having been certainly erected when that city was the seat of wealth and empire; as it seems to have been, even proverbially, in the time of the Trojan war.[569] How long it had then been so, we can form no conjecture; but that it soon after declined, there can be little doubt; for, when the Greeks, in the reign of Psammetichus (generally computed to have been about 530 years after, but probably more) became personally acquainted with Ægypt,[570] Memphis had been for many ages its capital, and Thebes was in a manner deserted.

148. We may therefore reasonably infer that the greatest part of the superb edifices now remaining were executed or at least begun before the Homeric or even Trojan times, many of them being such as could not have been finished but in a long course of years, even supposing the wealth and resources of the ancient kings of Ægypt to have equalled that of the greatest of the Roman emperors. The completion of Trajan's Column in three years has been justly deemed a very extraordinary effort; as there could not have been less than three hundred sculptors employed; and yet at Thebes, the ruins of which, according to Strabo, extended ten miles on both sides of the Nile,[571] we find whole temples and obelisks of enormous magnitude covered with figures carved out of the hard and brittle granite of the Libyan mountains, instead of the soft and yielding marbles of Paros and Carrara. To judge, too, of the mode and degree of their finish by those on the obelisk of Rameses, once a part of them, but now lying in fragments at Rome, they are far more elaborately wrought than those of Trajan's Pillar.

CERTAIN ANTIQUITY OF ÆGYPT.

149. The age of Rameses is as uncertain as all other very

[568] DIODORUS SICULUS: i. 25.

[569] HOMER: *Iliad*, ix. 381.

[570] DIODORUS SICULUS: i. pp. 78, 79. "He (Psammetichus) first of the kings, opened the emporia of Egypt to other nations, as another country." This prince was the fifth before Amasis who died in the second year of the 63d Olympiad, in which Cambyses invaded Egypt.

[571] STRABO: xvii. "And now appear the ruins of enormous magnitude, extending eighty stadia along."

ancient dates: but he has been generally supposed by modern chronologers to be the same person as Sesostris, and to have reigned at Thebes about fifteen hundred years before the Christian era, or about three hundred before the siege of Troy. They are, however, too apt to confound personages for the purpose of contracting dates; which being merely conjectural in events of this remote antiquity, every new system-builder endeavors to adapt them to his own prejudices; and, as it has been the fashion, in modern times, to reduce as much as possible the limits of ancient history, whole reigns and even dynasties have been annihilated with the dash of a pen, notwithstanding the obstinate evidence of those stupendous monuments of art and labor, which still stand up in their defense.[572]

150. From the state in which the inhabitants have been found in most newly-discovered countries, we know how slow and difficult the invention of even the commonest implements of art is; and how reluctantly men are dragged into those habits of industry, which even the first stages of culture require. Ægypt, too, being periodically overflowed, much more art and industry were required even to render it constantly habitable and capable of cultivation, than would be employed in cultivating a country not liable to inundations. Repositories must have been formed, and places of safety built, both for men and cattle; the adjoining deserts of Libya affording neither food nor shelter for either. Before this could have been done, not only the arts and implements necessary to do it must have been invented, but the rights of property in some degree defined and ascertained; which they only could be in a regular government, the slow result of the jarring interests and passions of men; who, having long struggled with each other, acquiesce at length in the sacrifice of some part of their natural liberty in order to enjoy the rest with security. Such a government, formed upon a very complicated and artificial plan, does Ægypt appear to have possessed even in the days of Abraham, not five hundred years after the period generally allowed for the universal deluge. Yet Ægypt was a new country, gained gradually from the sea by the accumulation

[572] Bishop Warburton, in his *Divine Legation of Moses*, has introduced one of these chronologers, who proves that William I. the conqueror and William III. of England are the same person. Sir Gardner Wilkinson says: "The original Sesostris was the first king of the 12th dynasty. Osirtasen, or Sesortasen I., who was the first great Egyptian conqueror; but when Osirei, or Sethi, and his son Remeses II. surpassed the exploits of their predecessor, the name of Sesostris became confounded with that of Sethos, and the conquests of that king and his still greater son were ascribed to the original Sesostris." This was before the Hyk-Sos or Phœnicio-Hellenic Shepherds.—A. W.

of the mud and sand annually brought down in the waters of the Nile; and slowly transformed, by the regularly progressive operation of time and labor, from an uninhabitable salt-marsh to the most salubrious and fertile spot in the universe.

151. This great transformation took place, in all the lower regions, after the genealogical records of the hereditary priests of Amun at Thebes had commenced; and, of course, after the civil and religious constitution of the government had been formed. It was the custom for every one of these priests to erect a colossal statue of himself, in wood—of which there were three hundred and forty-five shown to Hecatæus and Herodotus;[573] so that, according to the Ægptian computation of three generations to a century,[574] which, considering the health and longevity of that people,[575] is by no means unreasonable, this institution must have lasted between eleven and twelve thousand years, from the times of the first king, Menes, under whom all the country below Lake Mœris was a bog,[576] to that of the Persian invasion, when it was the garden of the world. This is a period sufficient, but not more than sufficient, for the accomplishment of such vast revolutions, both natural and artificial; and, as it is supported by such credible testimony, there does not appear to be any solid room for suspecting it to have been less: for, as to the modern systems of chronology, deduced from doubtful passages of Scripture, and genealogies, of which a great part were probably lost during the captivity of the Jews, they bear nothing of the authority of the sacred sources from which they have been drawn.[577] Neither let it be ima-

[573] Herodotus: ii. 143.

[574] Herodotus: ii. 142. "Three generations of men make one hundred years."

[575] Herodotus: ii. 77. "Apart from any such precautions, they are, I believe, next to the Libyans, the healthiest people in the world,—an effect of their climate, in my opinion, which has no sudden changes. Disease almost always attacks men when they are exposed to a change, and never more than during changes of the weather."

[576] Herodotus: ii. 4. "They told me that the first man who ruled over Egypt was Mén, and that in his time all Egypt except the Thebaic nome or canton was a marsh, none of the land below Lake Mœris then showing itself above the surface of the water. This is a distance of seven days' sail from the sea up the river."

[577] Few chronologies are more unsatisfactory than those of the Hebrew sacred writings. Many of the numbers are peculiar and apparently mystical rather than historical; and it is plain that discrepancies exist of a most incomprehensible character, baffling credulity. There are displayed in periods of extraordinary brevity the extremes of rustic simplicity and mature civilisation: and petty inaccuracies denoting either carelessness in transcribing, or an allegorical sense which is now lost. Thus King Hezekiah at twenty-five succeeds his father who died at thirty-six. Ahaziah at the age of forty-two is placed on the throne of his father who had just died at forty. There are no old Hebrew manuscripts of the scriptures in existence; the books were collected by the Pharisee Rabbis under the earlier Maccabees and more or less revised, travestied and amended. But all the early manuscripts have perished; and of those

gined that either Herodotus, or the priest who informed him, could have confounded symbolical figures with portraits: for all the ancient artists, even those of Ægypt, were so accurate in discriminating between ideal and real characters, that the difference is at once discernible by any experienced observer, even in the wrecks and fragments of their works that are now extant.

ANCIENT ÆGYPTIANS OBTAINING THEIR SYMBOLS FROM INDIA.

152. But, remote as the antiquity of these Ægyptian remains seems to be, the symbols which adorn them, appear not to have been invented by that, but to have been copied from those of some other people, who dwelt on the other side of the Erythræan Ocean. Both the *Nelumbo* and the Hooded Snake, which are among those most frequently repeated, and most accurately represented upon all their sacred monuments, are, as before observed, natives of the East; and upon the very ancient Ægyptian temple, near Girjeh, figures have been observed exactly resembling those of the Indian deities, Juggernaut, Ganesa, and Vishnu. The Ægyptian architecture appears, however, to have been original and indigenous; and in this art only the Greeks seem to have borrowed from them; the different orders being only different modifications of the symbolical columns which the Ægyptians formed in imitation of the Nelumbo plant.

ARCHITECTURAL PILLARS DEVISED FROM THE LOTUS.

153. The earliest capital seems to have been the bell or seed-vessel, simply copied, without any alteration except a little expansion at bottom, to give it stability. The leaves of some other plant were then added to it, and varied in different capitals, according to the different meanings intended to be signified by these accessory symbols.[578] The Greeks decorated it in the same manner, with the foliage of various plants, sometimes of the acanthus and sometimes of the aquatic kind;[579] which are, however, generally so trans-

versions that exist there are disagreements in the chronology. Ideler has demonstrated that the years of the world and the whole present chronology of the Jews were invented by the Rabbi Hillel Hanassi in the year 344. None of the present Hebrew manuscripts are nine hundred years old.—A. W.

[578] DENON: pl. lx. 12; pl. lix. and lx.

[579] See ib. pl. lix. 1, 2, and 3, and lx. 1, 2, 3, &c.; where the originals from which the Greeks took their Corinthian capitals plainly appear. It might have been more properly called the Egyptian order, as far at least as relates to the form and decorations of the capitals.

formed by their excessive attention to elegance, that it is difficult to ascertain them. The most usual seems to be the Ægyptian Acacia, which was probably adopted as a mystic symbol for the same reasons as the olive; it being equally remarkable for its powers of reproduction.[580] Theophrastus mentions a large wood of it in the Thebaid, where the olive will not grow;[581] so that we may reasonably suppose it to have been employed by the Ægyptians in the same symbolical sense. From them the Greeks seem to have borrowed it about the time of the Macedonian conquest; it not occurring in any of their buildings of a much earlier date: and as for the story of the Corinthian architect, who is said to have invented this kind of capital from observing a thorn growing round a basket, it deserves no credit, being fully contradicted by the buildings still remaining in Upper Ægypt.[582]

154. The Doric column, which appears to have been the only one known to the very ancient Greeks, was equally derived from the Nelumbo; its capital being the same seed-vessel pressed flat, as it appears when withered and dry; the only state, probably, in which it had been seen in Europe. The flutes in the shaft were made to hold spears and staffs; whence a spear-holder is spoken of, in the *Odyssey*, as part of a column.[583] The triglyphs and blocks of the cornice were also derived from utility; they having been intended to represent the projecting ends of the beams and rafters which formed the roof.

155. The Ionic capital has no bell, but volutes formed in imitation of sea-shells, which have the same symbolical meaning. To them is frequently added the ornament which architects call a honeysuckle; but which seems to be meant for the young petals of the same flower viewed horizontally, before they are opened or expanded. Another ornament is also introduced in this capital, which they call eggs and anchors; but which is, in fact, composed of eggs and spear-heads, the symbols of female generative, and male destructive power; or, in the language of mythology, of Venus and Mars.

IMPOSSIBLE TO INVENT A NEW ORDER.

156. These are, in reality, all the Greek orders which are

[580] MARTIN: On the *Georgics of Virgil*, ii. 119.

[581] THEOPHRASTUS: *Concerning Plants.*

[582] If the choragic monument of Lysicrates was really erected in the time of the Lysicrates to whom it is attributed, it must be of about the hundredth and eleventh Olympiad, or three hundred and thirty years before the Christian era; which is earlier than any other specimen of Corinthian architecture known.

[583] HOMER: *Odyssey*, i. ver. 127.

respectively distinguished by the symbolical ornaments being placed upward, downward, or sideways: wherefore to invent a new order is as much impossible as to invent an attitude or position, which shall incline to neither of the three. As for the orders called Tuscan and composite, the one is that in which there is no ornament whatsoever, and the other that in which various ornaments are placed in different directions; so that the one is in reality no order, and the other a combination of several.

157. The columns being thus sacred symbols, the temples themselves, of which they always formed the principal part, were emblems of the Deity, signifying generally the female productive power; whence *ΠΕΡΙΚΙΟΝΙΟΣ, Perikionios, surrounded with columns*, is among the Orphic or mystic epithets of Bacchus, in his character of god of the waters;[584] and his statue in that situation had the same meaning as the Indian lingam, the bull in the labyrinth, and other symbolical compositions of the same kind before cited. A variety of accessory symbols were almost always added, to enrich the sacred edifices; the Ægyptians covering the walls of the cells and the shafts of the columns with them; while the Greeks, always studious of elegance, employed them to decorate their entablatures, pediments, doors, and pavements. The extremities of the roofs were almost always adorned with a sort of scroll of raised curves,[585] the meaning of which would not be easily discovered, were it not employed on coins evidently to represent water; not as a symbol, but as the rude effort of infant art, feebly attempting to imitate waves.[586]

THE FISH-SYMBOL AND THE POMEGRANATE.

158. The most obvious, and consequently the most ancient symbol of the productive power of the waters, was a fish; which we accordingly find the universal symbol upon many of the earliest coins; almost every symbol of the male or active power, both of generation and destruction, being occasionally placed upon it; and Derceto, the goddess of the Phœnicians, being represented by the head and body of a woman, terminating below in a fish;[587] but on the Phœnician

[584] *Orphic Hymn*, xlvi.

[585] STUART : *Athens*, vol. I. iv. plate 3.

[586] See coins of Tarentum, Camarina, &c.

[587] LUCIAN : *De Dea Syria*, 14. "The image of Derceto, in Phœnicia, was a strange representation ; half was a woman, and from the thighs to the extremities of the feet, it appeared as the tail of a fish; but in the Holy City (Hierapolis, or Bambykê) it was entirely woman."

as well as Greek coins now extant, the personage is of the other sex; and in plate L. of vol. I of the *Select Specimens*, is engraved a beautiful figure of the mystic Cupid, or first-begotten Love, terminating in an aquatic plant; which, affording more elegance and variety of form, was employed to signify the same meaning; that is, the Spirit upon the waters; which is otherwise expressed by a similar and more common mixed figure, called a Triton, terminating in a fish, instead of an aquatic plant. The head of Proserpina appears, in numberless instances, surrounded by dolphins;[588] and upon the very ancient medals of Sidè in Pamphylia, the pomegranate, the fruit peculiarly consecrated to her, is borne upon the back of one.[589] By prevailing upon her to eat of it, Pluto is said to have procured her stay during half the year in the infernal regions; and a part of the Greek ceremony of marriage still consists, in many places, in the bride's treading upon a pomegranate. The flower of it is also occasionally employed as an ornament upon the diadem of both Hercules and Bacchus, and likewise forms the device of the Rhodian medals; on some of which we have seen distinctly represented an ear of barley springing from one side of it, and the bulb of the lotus, or *Nymphæa nelumbo*, from the other. It therefore holds the place of the male, or active generative attribute; and accordingly we find it on a bronze fragment published by Caylus, as the result of the union of the bull and lion, exactly as the more distinct symbol of the phallus is in a similar fragment above cited.[590] The pomegranate, therefore, in the hand of Proserpina or Juno, signifies the same as the circle and cross, before explained, in the hand of Isis; which is the reason why Pausanias declines giving any explanation of it, lest it should lead him to divulge any of the mystic secrets of his religion.[591] The cone of the

[588] See coins of Syracuse, Motya, etc.

[589] *Hunterian Museum:* Tab. xlix. fig. 3, etc.

See INMAN: *Ancient Faiths Embodied in Ancient Names*, vol. ii. pp. 611–613. The arcane meaning of the pomegranate is evidently sexual. The goddess Nana ate of one, and became pregnant. Women celebrating the Thesmophoria, abstained from the fruit rigidly. The Greek name of this fruit, *rhoia*, is a pun for Rhea, the Mother-Goddess. In the phallic symbolism, generation is a part of the mystery of death, and therefore its symbol, the pomegranate, belongs very appropriately to the Queen of the Underworld, who is after all but Isis, Rhea, and Cybelê.—A. W.

[590] *Récueil d'Antiquities:* Vol. VII. pl. lxiii. figs. 1, 2, 3.

The bull's head here is half humanised, having only the horns and ears of the animal; but in the more ancient fragment of Caylus, to which Mr. Knight refers, both symbols are unchanged.

[591] PAUSANIAS: *Corinth.* xvii. 4. "The agalma of Hera is sitting upon a throne, and is of gold and ivory, the work of Polycleitus; her crown has inwrought upon it the Graces and the Hours; in one hand she holds a pomegranate, and in the other, a

pine, with which the thyrsus of Bacchus is always surmounted, and which is employed in various compositions, is probably a symbol of similar import, and meaning the same, in the hand of Ariadne and her attendants, as the above-mentioned emblems do in those of Juno, Proserpina, and Isis.[592]

THE DOG-SYMBOL OF DIANA, THOTH, AND OTHER DEITIES.

159. Upon coins, Diana is often accompanied by a dog,[593] esteemed to be the most sagacious and vigilant of animals;[594] and therefore employed by the Ægyptians as the symbol of Hermes, Mercury, or Anubis, who was the conductor of the soul from one habitation to another; and consequently the same, in some respects, as Brimo, Hecatê, or Diana, the destroyer.[595] In monuments of Grecian art, the cock is the most frequent symbol; and in a small figure of brass, we have observed him sitting on a rock, with a cock on his right side, the goat on his left, and the tortoise at his feet. The ram, however, is more commonly employed to accompany him, and in some instances he appears sitting upon it;[596] hence it is probable that both these animals signified nearly the same, or, at most,

sceptre; concerning the pomegranate, I will not speak, for it is a matter pertaining to the arcane learning of the Mysteries."

The pomegranate was the symbol of the Female Nature, and was named Rhœa. Hera, or *lady*, is a title not only of Juno, but of Venus, Demeter, Isis, and Athena. All these goddesses were also styled Hippa, the ancient personification of femininity.—A. W.

[592] INMAN: *Ancient Faiths Embodied in Ancient Names*, vol. ii. 490. "In the previous volume (pp. 90, 162, 527), when speaking of the so-called Assyrian 'grove,' I stated my opinion that the pine cone offered by priests to the deity represented by that curiously-shaped cut emblem, was typical of the 'testis,' the analogue of the mundane egg. The evidence upon which such assertion is founded may be shortly summed up by reproducing a copy of the ancient gem depicted by Moffat. In this we notice the peculiar shape of the altar, the triple pillar arising from it, the ass's head, and fictile offerings, the lad offering a pine cone surrounded with leaves, and carrying in his hand a basket in which two phalli are distinctly to be recognized. The deity to whom the sacrifice is offered is Bacchus, as figured by the people of Lampsacus. On his shoulder he bears a thyrsus, a wand or virga, terminating in a pine cone, and having two ribbons dangling from it. We see, then, that amongst certain of the ancients, the ass, the pine cone, the basket, and the thyrsus were associated with Bacchus, or the Solar deity under the male emblem."

[593] See coins of Syracuse, etc.

[594] PLUTARCH: *Isis and Osiris*, 11. "They (the Egyptians) do not say that the dog is the symbol of Hermes, but of the conservative, watchful, philosophical principle of life."

Jacob Bryant declares that the Greeks often mistook the term *cohen* (priest) for *kuon*, a dog.

[595] PLUTARCH: *Isis and Osiris*, 44. "Anubis seems to me to have a power among the Egyptians much like that of Hecatê among the Greeks, he being terrestrial as well as Olympic. . . . Those that worship the dog have a certain secret meaning that must not be revealed. In the more remote and ancient times the dog had the highest honor paid to him in Egypt."

[596] This is the case in an intaglio in the Collection of the late Earl of Carlile.

only different modifications of the influence of the nocturnal sun, as the cock did that of the diurnal. Hence Mercury appears to have been a personification of the power arising from both; and we accordingly find that the old Pelasgian Hermes, so generally worshipped at Athens,[597] was a Priapic figure,[598] and probably the same personage as the Celtic Mercury, who was the principal deity of the ancient Gauls;[599] who do not, however, appear to have had any statues of him till they received them from the Greeks and Romans.

160. In these, one hand always holds a purse, to signify that productive attribute which is peculiarly the result of mental skill and sagacity,[600] while the other holds the caduceus; a symbol composed of the staff or sceptre of dominion between two serpents, the emblems of life or preservation, and therefore signifying his power over it. Hence it was always borne by heralds; of whom Mercury, as the messenger of the gods, was the patron, and whose office was to proclaim peace, and denounce war; of both which it might be considered as the symbol: for the staff or spear, signifying power in general,[601] was employed by the Greeks and Romans to represent Juno[602] and Mars;[603] and received divine honors all over the North, as well as the battle-axe and sword; by the latter of which the God of War, the supreme deity of those fierce nations, was signified;[604] whence, to swear by the shoulder of the

[597] PAUSANIAS : *Messina*, xxxiii. "The approved shape for the Hermaic statues among the Athenians was square, and others copied from these."

[598] HERODOTUS : ii. 51. "The mode of making the Hermaic statues, with the *aidoia* erect, the Athenians did not learn from the Egyptians, but from the Pelasgians."

PAUSANIAS : *Eliac.* ii. 16. "The Hermaic statue which they venerate in Cyllenê above other symbols, is an erect phallus on a pedestal."

[599] CÆSAR : *Wars*, vi.

[600] AMMIANUS MARCELLINUS : xvi. 5. "Occulte Mercurio supplicabat (Julianus) quem mundi velociorem sensum esse, motum mentium suscitantem, theologiæ prodidere doctrinæ."

INMAN : *Ancient Faiths Embodied in Ancient Names*, i. p. 403. "CIS (1 Samuel, ix. 1), also spelled KISH ; probably from כִּיס, *chis*, 'a purse or bag,' an euphemism for the scrotum."

[601] The expression, *ενθυνειν δορι*, thus signifies *to govern*, and *venire sub hasta, to be sold as a slave.*

[602] PLUTARCH : *Roman Questions*, 87. "Why do they part the hair of women with a spear when they are married? *Solution.* . . Is it that most of these nuptial ceremonies relate to Juno? For a spear is decreed sacred to Juno, most of her statues are supported by a spear, and she is named *Quiritis* ; and a spear of old was called *quiris*, wherefore they call Mars by the name *Quirinus*."

[603] PLUTARCH : *Romulus.* "In Rhegium a spear was set up and worshipped as Ares, or Mars."

[604] JUSTIN : *History*, xliii. 3. "From the beginning, the ancients have worshipped spears as emblems of the immortal gods ; and hence, as a memorial of this worship, spears were set up by the busts of the deities."

When Julius Cæsar was fighting among the Gauls, he lost his sword, which the Gauls, on finding, placed in a temple. He declined to take it again after it had thus been consecrated. In like manner the Philistines placed the weapons of King Saul in the temple of Venus-Astarte (1 *Samuel*, xxxi. 10), as before that the

horse and the edge of the sword, was the most solemn and inviolable of oaths;[605] and the deciding of civil dissensions or personal disputes by duel, was considered as appealing directly and immediately to the Deity. The *ordeal*, or trial by fire and water, which seems once to have prevailed in Greece and Italy,[606] as well as Germany and the North, is derived from the same source; it being only an appeal to the essence, instead of the symbol, of the Divine nature. The custom of swearing by the implements of war as divine emblems, appears likewise to have prevailed among the Greeks; whence Æschylus introduces the heroes of the *Thebaid* taking their military oath of fidelity to each other upon the point of a spear or sword.[607]

161. The dog represented Thoth or Mercury as the keeper

sword of Goliath had also been consecrated "behind the ephod" by Ahimelech, the high-priest of the Israelites (1 *Samuel*, xxi. 9). Herodotus also declares that the Scythians erect an iron cimiter as the effigy of Mars, and offer to it more sacrifices than to all the other gods of the pantheon. The Getæ, Goths, Alans, and Sarmatians also worshipped a sword, as Ammianus Marcellinus declares (xxxi. 2): "Their only idea of religion is to plunge a naked sword into the ground, with barbarous rites, and worship it as Mars." Attila, the King of the Huns, having by chance become possessed of a sword that had been consecrated, was persuaded that it would assure him the dominion of the Roman empire, and victory in all his battles. David seems to have become possessed of a similar confidence when he received from the high-priest the sword of Goliath.

The Romans adored Mars by the title of Quirinus, or spear-god, and their own usual designation was Quirites.

Inman suggests that the Kenites, or Cainites, mentioned in the Hebrew Scriptures, worshipped the lance; one meaning of their tribal name being קין, *Kain*, or the point of a spear. Moses was an adopted member of their tribe; David lived on amicable relations with them (1 *Samuel*, xxv. 29). Jehu sought their countenance when he conspired against the royal family of Ahab (2 *Kings*, x. 15); they were highly esteemed as scribes or hierophants (1 *Chronicles*, ii. 55); and Jeremiah predicted for them perpetuity of race (ch. xxxv.).—*Ancient Faiths Embodied in Ancient Names*, ii. pp. 115, 116, and 182–190. ERNEST DE BUNSEN: *Keys of St. Peter, or, The House of Rechab.* HERODOTUS: iv. 62. LUCIAN: *Scythia.*

[605] MALLET: *Introduction à l'Histoire de Danemarc*, ix.

[606] SOPHOCLES: *Antigonê*, 270.

VIRGIL: *Æneid*, xi. 785–9.

"Summe Deum, sancti custos Soractis Apollo,
Quem primi colimus, cui pineus ardor acervo
Pascitur; et medium freti pietate per ignem
Cultores multa premimus vestigia pruna."

[607] ÆSCHYLUS: *Seven Chiefs against Thebes*, line 535.

"By his spear Amphion swears."

The oath by the weapon has been common till a late day. The Highlanders who served in the army of the Pretender, regarded it; and the Sikhs, Rajpoots, and other warlike tribes of India preserve the custom even now. See Colonel Tod's celebrated work, *Rajasthan*, vol. i. p. 68: "The Rajpoot worships his horse, his sword, and the sun. . . . He swears by the steel, and prostrates himself before his defensive buckler, his lance, his sword, or his dagger. The worship of the sword in the Acropolis of Athens by the Getic Attila, with all the accompaniments of pomp and place, forms an admirable episode in the *History of the Decline and Fall of Rome*; and had Gibbon witnessed the worship of the double-edged sword by the Prince of Mewar and all his chivalry, the historian might have embellished his animated account of the adoration of the cimiter, the symbol of Mars."—A. W.

of the boundary between life and death, or the guardian of the passage from the upper to the lower hemisphere: to signify the former of which, the face of Anubis was gilded, and to signify the latter, black.[608] In the Greek and Roman statues of him, the wings and *petasus*, or cap, which he occasionally wears upon his head, seem to indicate the same difference of character;[609] similar caps being frequently upon the heads of figures of Hephaistos or Vulcan, who was the personification of terrestrial fire:[610] whence he was fabled to have been thrown from heaven into the volcanic island of Lemnos, and to have been saved by the sea;[611] volcanoes being supported by water. These caps, the form of which is derived from the egg,[612] and which are worn by the Dioscuri, as before observed, surmounted with asterisks, signify the hemispheres of the earth;[613] and it is possible that the asterisks may, in this case, mean the morning and evening stars; but whence the cap became a distinction of rank, as it was among the Scythians,[614] or a symbol of freedom and emancipation, as it was among the Greeks and Romans, is not easily ascertained.

BURNING AND EMBALMING OF THE DEAD.

162. The dog was the emblem of destruction as well as vigilance, and sacred to Mars as well as Mercury:[615] whence the ancient Northern deity, Garmr, the *devourer* or *engulfer*, was represented under the form of this animal; which sometimes appears in the same character on monuments of Grecian art.[616] Both destruction and creation were, according to the religious philosophy of the ancients, merely dissolution and renovation;

[608] APULEIUS: *The Golden Ass*, xi. "The dog raising his rough neck, his face alternately black and golden, denoted the messenger going hence and thence between the Higher and Infernal Powers."

[609] See small bronze coins of Metapont, silver tetradrachms of Ænos, etc.

[610] See coins of Lipari, Æsernia, etc.

[611] HOMER: *Iliad*, i. *Bryant's Translation.*

"He seized me by the foot, and flung me o'er
The battlements of Heaven. All day I fell,
And with the setting sun I struck the earth,
In Lemnos. Little life was left in me
What time the Sintians took me from the ground."

Also xviii.:

"Then of a truth a goddess is within
Whom I must ever honor and revere;
Who from the danger of my terrible fall
Saved me, what time my shameless mother sought
To cast me from her sight, for I was lame.
Then great had been my misery, had not
Eurynomê and Thetis, in their laps,
Received me as I fell,—Eurynomê,
Daughter of billowy Ocean."

[612] LUCIAN: *Dialogues of the Gods*, xxvi. "Like an egg divided and star above."

[613] SEXTUS: *Empirica*, xi. 37. "They placed upon them caps, and on these, stars, denoting the hemispheres."

A similar cap was given to the picture of Ulysses, by Nicomachus, a painter of the period of Alexander.—PLINY: xxxv. 10.

[614] *Pilophorikoi*, cap-wearers, Scythians of rank.—LUCIAN: *Scythia.*

[615] PHURNUTUS: *The Nature of the Gods*, xxi.

[616] See coins of Phocæa, etc.

to which all sublunary bodies, even that of the Earth itself, were supposed to be periodically liable.[617] Fire and water were held to be the great efficient principles of both; and as the spirit or vital principle of thought and mental perception was alone supposed to be immortal and unchanged, the complete dissolution of the body, which it animated, was conceived to be the only means of its complete emancipation. Hence the Greeks, and all the Scythian and Celtic nations, burned the bodies of their dead, as the Hindus do at this day; while the Ægyptians, among whom fuel was extremely scarce, embalmed theirs, in order that they might be preserved entire to the universal conflagration; till which event the soul was supposed to migrate from one body to another.[618] In this state those of the common people were deposited in subterranean caverns, excavated with vast labor for the purpose; while the kings erected, for their own bodies, those vast pyramidal monuments (the symbols of that fire to which they were consigned), whose excessive strength and solidity were well calculated to secure them as long as the earth, upon which they stood, should be able to support them.[619] The Great Pyramid, the only one

[617] STRABO: iv. "They and others (Celts) declare that the universe and human souls are indestructible; but to have been formerly overcome by fire and water." See also JUSTIN: ii.; *Mythology of the Eddas*, iv. and xlviii.; *Voluspa*, strophe xlix; *Vafthrud.* xlvii; PLUTARCH, CICERO, etc. Some writers believed the world to have existed in its present condition, for an indefinite period. DIODORUS SICULUS: i. 10.

PLUTARCH: *Isis and Osiris*, 47. "Theopompus declares as the doctrine of the Magians, that the gods will alternately conquer and again be subjected, for three thousand years, and that three thousand years more of contest, war, and destruction, will take place between them; that in the end, Hades (Ahriman) will be destroyed, and men made happy, in a state neither needing food nor casting a shadow." This is the source of the ecclesiastical tradition of six thousand years, on which so much stress has been laid by theological writers.

ORIGEN: *Against Celsus*, iv. 20. "The Greeks alternated the periods in which the earth will be purified by flood or fire."

[618] HERODOTUS: ii. 123.

[619] Jacob Bryant, whose judgment is followed by later authors, declares that the Pyramids were designed for high altars and temples; and were constructed in honor of the Deity. Many have supposed that they were designed for places of sepulture; but it was usual for the Greeks to mistake temples for tombs. The Great Pyramid contained a well and passages of communications to other buildings; and near the pyramids are apartments of a wonderful fabric, which extend in length one thousand four hundred feet, and about thirty in depth. They were cut out of the hard rock, and were probably residences of the priests. The stone coffin or trough was designed for the holding of water, in which were placed lotos-flowers. Undoubtedly the lustrations and orgies of the gods were celebrated in these dark places. Many of the ancient temples of Egypt, Arabia, Persia, and India were caverns in the rock, enlarged by art and cut into numerous apartments. The Egyptians, from the top of the pyramids, observed the heavens, and marked the constellations; and doubtless performed many rites of worship. The structures denominated Cyclopean appear to have been devised after the plan of caves, indicating, perhaps, that the early

that has been opened, was closed up with such extreme care and ingenuity that it required years of labor and enormous expense to gratify the curiosity or disappoint the avarice of the Mohammedan prince who first laid open the central chamber where the body lay.[620] The rest are still impenetrable, and will probably remain so, according to the intention of the builders, *to the last syllable of recorded time.*

THE DIVINER HUMAN SOUL, OR NOUS.

163. The soul, that was to be finally emancipated by fire, was the divine emanation, the vital spark of heavenly flame, the principle of reason and perception, which was personified into the familiar dæmon or genius supposed to have the direction of each individual, and to dispose him to good or evil, wisdom or folly, with all their respective consequences of prosperity and adversity.[621] Hence proceeded the notion that all human actions depended immediately upon the gods; which forms the fundamental principle of morality both in the elegant and finished compositions of the most ancient Greek poets,[622] and in the rude strains of the Northern Skalds:[623] for as the soul was supposed to be a part of the æthereal substance of the Deity detached from the rest, and doomed, for some unknown causes, to remain during certain periods imprisoned in matter, all its impulses, not immediately derived from the materia organs, were of course impulses of the Deity.[624] As

population of those regions were cave-dwellers. See *Analysis of Ancient Mythology*, vol. v. p. 191, *et ultra.*—A. W.

[620] SAVARY: *Sur l'Egypte.*

[621] MENANDER: "The mind (*nous*) is our divinity."

"A divinity (demon) is placed with every man to be his initiator into the mysteries of life; he is good; for no divinity thinks ill, setting at nought the life of excellence; the god needs all things to be good."

Plutarch, who assigns two demons, or genii, to each person, quotes Empedocles in opposition to Menander; but the opinion of the latter is the most ancient and generally received. Sophocles says, "She called upon her demon."—*Trachinean Women*, line 910. See OVID: *Fasti*, vi. 5.

"A god is in us; we glow with him impelling us; the internal pressure has the seed of a sacred mind."

[622] HOMER: *Iliad*, iii. Priam says to Helen [Bryant's translation]:

"I blame thee not:
The blame is with the immortals who have sent
These pestilent Greeks against me."

Agamemnon in like manner vindicates his conduct to Achilles. *Id.* xix.:

"The Greeks speak often of this feud, and cast
The blame on me. Yet was I not the cause,
But Jupiter, and Fate, and she who walks
In darkness, dread Erynnis. It was they
Who filled my mind with fury in the hour
When from Achilles I bore off his prize."

PINDAR: *Pyth.* v. 164. "The great mind of Zeus, who loveth men, disposeth for thee the Demon."

Olympia: xi. 41. "Men are good and wise as the demon orders."

[623] See *Eddas*, and BARTHOLINUS.

[624] PHILOLAUS: *Pythagorica.* "The ancient theologists and prophets testify that the soul, by way of penalty

the principles of this system were explained in the Mysteries, persons initiated were said to pass the rest of their time with the gods;[625] as it was by initiation that they acquired a knowledge of their affinity with the Deity; and learned to class themselves with the more exalted emanations, that flowed from the same source.

164. The corporeal residence of this divine particle or emanation, as well as of the grosser principle of vital heat and animal motion, was supposed to be the blood;[626] whence, in Ulysses's evocation of the Dead, the shades are spoken of as void of all perception of corporeal objects until they had tasted the blood of the victims[627] which he had offered; by

is joined to the body, and is, so to speak, buried in this body."

PLUTARCH: *Discourse Concerning the Dæmon of Socrates*, 24. "The deity converses immediately with but a very few, and very seldom; but to most he gives signs, from which the art of vaticination is derived. So that the gods control entirely the lives of very few, and of such only whom they intend to raise to the highest degree of perfection and happiness. These souls, as Hesiod declares, that are liberated from the conditions of generated existence, and in other respects separated from the body, and free from earthly care, become demons, taking care of other human beings. As athletes ceasing their exercises on account of age, yet retain some love for their delight, to see others wrestle, and encourage them, so souls having passed beyond the toils and conditions of the world-life, and are exalted into demons, do not slight the endeavors of men, but are kindly disposed to those who are striving for the same end, and being emulous in some sort with them, they encourage and work zealously with them when seeing them already near their hope and ready to grasp the prize."

PLUTARCH: *Consolatory Letter.* "As for what thou hearest others say, who persuade the many that the soul, when once freed from the body, neither suffers inconvenience nor evil, nor is conscious, I know that thou art better grounded in the doctrines received by us from our ancestors, and in the sacred orgies of Dionysus, than to believe them; for the mystic symbols are well known to us who belong to the Brotherhood."

[625] PLATO: *Phædrus.* "In the same way it is said, according to what is remembered, that truly the soul thenceforth is led by the gods."

[626] HIPPOCRATES: *Diseases*, i. 27. "The blood in man contains the greatest part of the mind; some say, all."

HIPPOCRATES: *The Heart*, viii. "The mind which was generated in the left ventricle of the heart of man, and is the first principle of the soul: it is nourished neither by food nor drink by the belly, but by pure and luminous ideas evolved from the secretions of the blood."

PLUTARCH: *Symposiacs*, viii. 10. "The blood, the principal thing in the whole body, has both heat and the seminal moisture."

Leviticus, xvii. 14. "Ye shall eat the blood of no manner of flesh, for the life (the soul) of all flesh is the blood."

The *heart* as the receptacle of the blood thus came, by figure of speech, to denote the person as to his moral character; and in the New Testament, the evil acts denominated "works of the flesh" (*Galatians*, v. 19–21) are also spoken of as proceeding out of the heart (*Mark*, vii. 20–23). But in contradiction, the works of the spirit or interior principle are described as good, and above law; and persons born of the spirit are declared to be unable to sin, being born from above (1 *John*, iii. 9).—A. W.

[627] HOMER: *Odyssey*, xi. "I behold the soul of my deceased mother, sitting near the blood in silence; nor does she dare look upon her son, as to speak. . . . I remained till my mother came and drank of the blood; then immediately she knew me and lamenting addressed me."

means of which their faculties were replenished by a reunion with that principle of vitality from which they had been separated; for, according to this ancient system, there were two souls, the one the principle of thought and perception, called *noos* and *phren*, and the other the mere power of animal motion and sensation, called *psuché*,[628] both of which were allowed to remain entire, in the shades, in the person of Tiresias only.[629] The prophetess of Argos, in like manner, became possessed of the knowledge of futurity by tasting the blood of a lamb offered in sacrifice;[630] and it seems probable that the sanctity anciently attributed to red or purple color, arose from its similitude to that of blood; as it had been customary, in early times, not only to paint the faces of the statues of the deities with vermilion, but also the bodies of the Roman Consuls and Dictators,[631] during the sacred ceremony of the triumph; from which ancient custom the imperial purple of later ages is derived.

165. It was, perhaps, in allusion to the emancipation and purification of the soul, that Bacchus is called *Liknitës*;[632] a metophorical title taken from the winnow, which purified the corn from the dust and chaff, as fire was supposed to purify the æthereal soul from all gross and terrestrial matter. Hence this instrument is called by Virgil the *mystic winnow of Bacchus*;[633] and hence we find the symbols both of the destroying and generative attributes upon tombs, signifying the separation

[628] *Orphica.* "The father of gods and men placed us, the mind [nous] in the soul, and the soul in the sluggish body."

GESNER: *Note on Orphica.* "According to this philosophy, the *psuche* is the soul, or *anima*, by which animate things live, breathe, and are sustained; the *nous* is the mind, the something more divine, added or placed in certain souls by deity."

[629] HOMER: *Odyssey*, x. 491. "You must come to the abode of Pluto and awful Persephoneia, to consult the soul of Theban Tiresias, the blind prophet, whose mental powers (*phrenes*) are stable; to whom, now dead, Persephoneia has given mind (*nous*), that he may be truly wise."

[630] PAUSANIAS: ii. 3, 4.

[631] PLUTARCH: *Concerning the Romans.* "Speedily blossoms the red (*milthinon*) with which they anointed the ancient statues."

WINKELMAN: *History of Arts*, i. 2.

PLINY: xxxiii. 7. "Enumerat auctores Verrius, quibus credere sit necesse, Jovis ipsius simulachri faciem diebus festis minio illini solitam, triumphantumque corpora: sic Camillum triumphasse."

[632] *Orph. Hymn*, xlv. The λικνον, however, was the mystic sieve in which Bacchus was cradled; from which the title may have been derived, though the form of it implies an active rather than a passive sense. See HESYCH. in voc.

[633] VIRGIL: *Georgics*, i. 166. "Mystica vannus Iacchi."

Osiris has the winnow in one hand, and the hook of attraction in the other; which are more distinctly expressed in the large bronze figure of him engraved in pl. ii. of vol. i. of the *Select Specimens*, than in any other we know. Even in the common small figures it is strange that it should ever have been taken for a whip; though it might reasonably have been taken for a flail, had the ancients used such an instrument in thrashing corn.

and regeneration of the soul performed by the same power. Those of the latter are, in many instances, represented by very obscene and licentious actions, even upon sepulchral monuments; as appears from many now extant, particularly one lately in the Farnese Palace at Rome. The Canobus of the Ægyptians appears to have been a personification of the same attribute as the Bacchus *Liknitēs* of the Greeks: for he was represented by the filtering-vase, which is still employed to purify and render potable the waters of the Nile; and these waters, as before observed, were called the *outflowing of Osiris*, of whom the soul was supposed to be an emanation. The means, therefore, by which they were purified from all grosser matter, might properly be employed as the symbol of that power, which separated the æthereal from the terrestrial soul, and purified it from all the pollutions and encumbrances of corporeal substance. The absurd tale of Canobus being the deified pilot of Menelaus is an invention of the later Greeks, unworthy of any serious notice.

SACRED PURIFICATION BY WATER AND FIRE.

166. The rite of Ablution or Baptism in fire and water, so generally practiced among almost all nations of antiquity, seems to have been a mystic representation of this purification and regeneration of the soul after death. It was performed by jumping three times through the flame of a sacred fire, and being sprinkled with water from a branch of laurel;[634] or else by being bedewed with the vapor from a sacred brand, taken flaming from the altar and dipped in water.[635] The exile at his return, and the bride at her marriage, went through ceremonies of this kind to signify their purification and regeneration for a new life;[636] and they appear to have been commonly practiced as modes of expiation or extenuation for private or secret offenses.[637] A solemn ablution, too, always preceded initiation into the Ægyptian and Eleusinian mysteries;[638] and when a Jewish proselyte was admitted, he was immersed in the presence of three witnesses, after being circumcised, but before he was allowed to make the oblation by which he professed

[634] OVID: *Fasti*, iv. er.

Certe ego transilui positas ter in ordine flammas,
Virgaque roratas laurea misit aquas.

[635] ATHENÆUS: ix.

[636] PLUTARCH: *Roman Questions*, i. "Is it because fire refines and water cleanseth, and a married woman ought to remain pure and chaste?"

APOLLODORUS: *Bibliotheca*, i. 5, § 2. "Desiring to make the infant immortal, she placed him in the fire of nights and so took away his mortal flesh."

[637] OVID: *Fasti*, v. 2.

[638] APULEIUS: *The Golden Ass*, xi. DIODORUS SICULUS: i.

himself a subject of the true God. As this ceremony was supposed to wash off all stains of idolatry, the person immersed was said to be regenerated and animated with a new soul; to preserve which in purity, he abandoned every former connection of country, relation, or friend.[639]

167. Purification by fire is still in use among the Hindus, as it was among the earliest Romans,[640] and also among the native Irish; men, women, and children, and even cattle, in Ireland, leaping over, or passing through the sacred bonfires annually kindled in honor of Baal;[641] an ancient title of the Sun, which seems to have prevailed in the Northern as well as Eastern dialects; whence arose the compound titles of the Scandinavian deities, Baldur, Habaldur, etc., expressing different personified attributes.[642] This rite was probably the abomination, so severely reprobated by the sacred historians of the Jews, *of parents making their sons and daughters pass through the fire:* for, in India, it is still performed by mothers passing through the flames with their children in their arms;[643] and though commentators have construed the expression in the Bible to mean the burning of them alive, as offerings to Baal or Moloch, it is more consonant to reason, as well as to history, to suppose that it alluded to this more innocent mode of purification and consecration to the Deity, which continued in use among the ancient inhabitants of Italy to the later periods of Heathenism; when it was performed exactly as it is now in Ireland, and held to be a holy and mystic means of communion with the great active principle of the universe.[644]

[639] MARSHAM: *Canon Chronicum*, ix. 192.

[640] DIONYSIUS OF HALICARNASSUS: *Roman Antiquities*, lxxxviii. "Romulus commanded fires to be built by the tents and caused the people to pass through the fires for the purification of their bodies."

[641] *Collectan. de reb. Hibernic.* No. v. p. 64.

[642] OLAUS RUDBECKIUS: *Atlant.* P. ii. v. p. 140.

[643] *Ayeen Akberry*, and MAURICE'S *Antiquities of India*, vol. v. p. 1075.

[644] OVID: *Fast.* iv. 781.

Moxque per ardentes stipulæ crepitantis acervos.
Trajicias celeri strenua membra pede.
Expositus mos est: moris mihi restat origo.
Turba facit dubium: cœptaque nostra tenet.
Omnia purgat edax ignis, vitiumque metallis.
Excoquit: idcirco cum duce purgat oves.
An, quia cunctarum contraria semina rerum
Sunt duo, discordes ignis et unda dei;
Junxerunt elementa patres: aptumque putarunt
Ignibus, et sparsa tangere corpus aqua?
An, quod in his vitæ caussa est; hæc perdidit exul:
His nova fit conjux: hæc duo magna putant?

This is probably the construction that ought usually to be given. Ahaz and Manasseh made their sons pass through the fire to Moloch-Hercules; but the former is also said to have "burnt his children in the fire," while the latter "shed innocent blood very much, till he had filled Jerusalem from one end to the other." The prophet Jeremiah also asserted that the kings of Judah had built the high places of Baal to burn their sons with fire for burnt-offerings to Baal, and filled the valley of Gehenna or Tophet with the blood of innocents.—A. W.

HUMAN SACRIFICES, AND THE MYSTIC BAPTISM OF BLOOD.

168. It must, however, be admitted that the Carthaginians and other nations of antiquity did occasionally sacrifice their children to their gods, in the most cruel and barbarous manner; and, indeed, there is scarcely any people whose history does not afford some instances of such abominable rites. Even the patriarch Abraham, when ordered to sacrifice his only son, does not appear to have been surprised or startled at it; neither could Jephthah have had any notion that such sacrifices were odious or even unacceptable to the Deity, or he would not have considered his daughter as included in his general vow, or imagined that a breach of it in such an instance could be a greater crime than fulfilling it. Another mode of mystic purification was the *Taurobolium*, *Ægobolium*, or *Criobolium* of the Mithraic rites; which preceded Christianity but a short time in the Roman empire, and spread and flourished with it. The catechumen was placed in a pit covered with perforated boards; upon which the victim, whether a bull, a goat, or a ram, was sacrificed so as to bathe him in the blood which flowed from it. To this the compositions, so frequent in the sculptures of the third and fourth centuries, of Mithras the Persian Mediator, or his female personification, a winged Victory sacrificing a bull, seems to allude:[645] but all that we have seen, are of late date, except a single instance of the Criobolium or Victory sacrificing a ram, on a gold coin of Abydos.

THE TWO HUMAN SOULS—ONE ÆTHEREAL OR NOËTIC, THE OTHER TERRESTRIAL.

169. The celestial or æthereal soul was represented in symbolical writing by the *psychè* or butterfly; an insect which first appears from the egg in the shape of a grub, crawling upon the earth, and feeding upon the leaves of plants. In this state it was aptly made an emblem of man in his earthly form; when the æthereal vigor and activity of the celestial soul, the *divinæ particula mentis*, was clogged and encumbered with the material body. In its next state, the grub becoming a chrysalis appeared, by its stillness, torpor, and insensibility, a natural image of death, or the intermediate state between the cessation of the vital functions of the body, and the eman-

[645] See *Bassi-relievi, di Roma*, tav. lviii.–lx. There was one of these in the cabinet of Mr. R. Payne Knight, which appears anterior to the Macedonian conquest.

cipation of the soul in the funeral pile: and the butterfly, breaking from this torpid chrysalis, and mounting in the air, afforded a no less natural image of the celestial soul bursting from the restraints of matter, and mixing again with its native æther. Like other animal symbols, it was by degrees melted into the human form; the original wings only being retained, to mark its meaning. So elegant an allegory would naturally be a favorite subject of art among a refined and ingenious people; and it accordingly appears to have been more diversified and repeated by the Greek sculptors, than almost any other, which the system of emanation, so favorable to art, could afford.[646] Being, however, a subject more applicable and interesting to individuals than communities, there is no trace of it upon any coin, though it so constantly occurs upon gems.

170. The fate of the *umbra*, shade, or terrestrial soul, the region to which it retired at the dissolution of the body, and the degree of sensibility which it continued to enjoy, are subjects of much obscurity, and seemed to have belonged to the poetry, rather than to the religion, of the ancients. In the *Odyssey* it is allowed a mere miserable existence in the darkness of the polar regions, without any reward for virtue or punishment for vice; the punishments described being evidently allegorical, and perhaps of a different, though not inferior author. The mystic system does not appear to have been then known to the Greeks, who caught glimmering lights and made up incoherent fables from various sources. Pindar, who is more systematic and consistent in his mythology than any other poet, speaks distinctly of rewards and punishments; the latter of which he places in the central cavities of the earth, and the former in the remote islands of the Ocean, on the other side of the globe, to which none were admitted, but souls that had transmigrated three times into different bodies, and lived piously in each; after which they were to enjoy undisturbed happiness in the state of ultimate bliss, under the mild rule of Rhadamanthus, the associate of Kronos.[647] A similar region of bliss in the extremities of the

[646] This was an example of the punning so common in those times, often making us uncertain whether the accident of similar name or sound led to adoption as a symbol or was merely a blunder. Thus the Greeks styled a certain goddess a mare, because she was termed Hippa; and described the priests of Egypt as dogs, because the word *cohen* sounds like κυων. The term *psyche*, or soul, also signifies a butterfly; *melitta*, a bee, is the name of Mylitta, or Venus. The ivy or kissos was devoted to Bacchus as the Kissean or Cushite deity.—A. W.

[647] OLYMPIODORUS: ii. 108–123, etc.

earth is spoken of in the *Odyssey;* but not as the retreat of the dead, but a country which Menelaus was to visit while living.[648] Virgil has made up a mixture of fable and allegory, by bringing the regions of recompense, as well as those of punishment, into the centre of the earth; and then giving them the æthereal light of the celestial luminaries,[649] without which even his powers of description could not have embellished them to suit their purpose. He has, also, after Plato,[650] joined Tartarus to them, though it was not part of the regions regularly allotted to the dead by the ancient Greek mythologists, but a distinct and separate world beyond Chaos, as far from Earth, as Earth from Heaven.[651] According to another poetical idea, the higher parts of the sublunary regions were appropriated to the future residence of the souls of the great and good, who alone seemed deserving of immortality.[652]

171. Opinions so vague and fluctuating had of course but little energy; and accordingly we never find either the hope of reward, or the fear of punishment after death, seriously employed by the Greek and Roman moralists as reasonable motives for human actions: or considered any otherwise than as matters of pleasing speculation or flattering error.[653] Among the barbarians of the North, however, the case was very different. They all implicitly believed that their valor in this life was to be rewarded in the next, with what they conceived to be the most exquisite of all possible enjoyments. Every morning they were to fight a great and promiscuous battle; after which Odin was to restore the killed and wounded to their former strength and vigor, and provide a sumptuous entertainment for them in his hall, where they were to feed upon the flesh of a wild boar, and drink mead and ale out of

[648] HOMER: *Odyssey*, iv. 561. "But for thee, Oh noble Menelaus, it is not decreed by the gods to die; but the immortals will send you to the Elysian plain, and the boundaries of the earth, where is auburn-haired Rhadamanthus, . . . because you possess Helen, and are the son-in-law of Zeus."

[649] VIRGIL: *Æneid*, vi. "Solemque suum, sua sidera notunt."

[650] PLATO: *Phædrus*.

[651] HESIOD: *Theogony*. "Beyond dark chaos."

HOMER: *Iliad*, viii. [Bryant's translation]:

"Or I will seize and hurl
The offender down to rayless Tartarus,
Deep, deep in the great gulf below the earth,
With iron gates and threshold forged of brass,
As far beneath the shades as earth from heaven."

Milton's Hell is taken from the Tartarus of Hesiod, or whoever was the author of the *Theogony* which bears his name. His descriptions of Chaos are also drawn from the same source.

[652] LUCAN: *Pharsalia*, ix. 5.

"Qua niger astriferis connectitur axibus aër,
Quodque patet terras inter lunæque meatus.
Semidei manes habitant, quos ignea virtus
Innocuos vitæ patientes ætheris imi
Fecit, et æternos animam collegit in orbes."

[653] JUVENAL: *Satire*, ii. 149; LUCAN: *Pharsalia*, i. 458.

horns of stags till night, when they were to be indulged with beautiful women.[654] Mankind in general in all stages of society are apt to fashion their belief to their dispositions, and thus to make their religion a stimulus instead of a curb to their passions.

HERMES OR MERCURY, AND VULCAN THE FIRE-GOD.

172. As fire was supposed to be the medium through which the soul passed from one state to another, Hermes or Mercury, the conductor, was nearly related to Hephaistos or Vulcan, the general personification of that element. The Ægyptians called him his son;[655] and the Greeks, in some instances, represented him not only with the same cap, but also with the same features, and that they are only to be distinguished by the adscititious symbols.[656] He had also, for the same reason, a near affinity with Hercules, considered as the personification of the diurnal sun: wherefore they were not only worshipped together in the same temple,[657] but blended into the same figure, called a *Herm-Heracles* from having the characteristic forms or symbols of both mixed.[658]

173. As the operations of both art and nature were supposed to be equally carried on by means of fire, Vulcan is spoken of by the poets, sometimes as the husband of Charis or Elegance,[659] and sometimes of Venus or Nature;[660] the first of which appears to have been his character in the primary, and the second in the mystic or philosophical religion of the Greeks: for the whole of the song of Demodocus in the *Odyssey*, here alluded to, is an interpolation of a much later date;[661] and the story which it contains, of Vulcan detecting Mars and Venus, and confining them in invisible chains, evidently a mystic allegory, *signifying the male and female powers of destruction and generation fixed in their mutual operation by the invisible exertions of the universal agent*, FIRE. It was probably composed as a hymn to Vulcan, and inserted by some rhapsodist, who did not understand the character of the Homeric language, with which the Attic contraction *Helios* for *Eelios* is utterly incompatible.

[654] MALLET: *Introd. à l'Histoire de Danemarc.*

[655] SYNCELLUS: *Chron.* p. 124.

[656] See coins of Æsernia, Lipara, etc.

[657] PAUSANIAS: "The temple common to Hercules and Hermes by the stadium."

[658] CICERO: *Ad Atticum*, i. 10.

[659] HOMER: *Iliad*, xviii. [Bryant's translation]:

"Charis of the snowy vail,
The beautiful, whom the great god of fire
Had made his wife."

[660] HOMER: *Odyssey*, viii. line 266.

[661] *Odyssey*, viii. 266–369.

174. The Ægyptian worship, being under the direction of a permanent Hierarchy, was more fixed and systematic than that of the Greeks; though, owing to its early subversion, we have less knowledge of it. Hence the different personifications of fire were by them more accurately discriminated; *Phtha*, whom the Greeks call *Hephaistos*, and the Romans *Vulcan*, being the primitive universal element, or principle of life and motion in matter; Anubis, whom they call Hermes and Mercury, the Minister of Fate; and Thoth, whom they called by the same titles, the parents of Arts and Sciences. Phtha was said to be the father of all their Cabeiri or chief gods;[662] and his name signified the *Ordinator* or *Regulator*, as it does still in the modern Coptic. His statues were represented lame, to signify that fire acts not alone, but requires the sustenance of some extraneous matter;[663] and he was fabled by the Greek mythologists to have delivered Minerva from the head of Jupiter; that is, to have been the means by which the wisdom of the omnipotent Father, the pure emanation of the Divine Mind, was brought into action.

ATHENA OR MINERVA, THE DIVINE WISDOM, AND HER SYMBOLS.

175. This pure emanation, which the Ægyptians called Neith,[664] was considered as the goddess both of Force and Wisdom, the first in rank of the secondary deities,[665] and the only one endowed with all the attributes of the supreme Deity;[666] for as wisdom is the most exalted quality of the mind, and the Divine Mind the perfection of wisdom, all its attributes are the attributes of wisdom; under whose direction its power is always exerted. Force and wisdom, therefore, when considered as attributes of the Deity, are the same; and Bellona and Athenê are but different titles for one personification.

[662] HERODOTUS: iii. 37. Gardner Wilkinson doubts the accuracy of this statement, but his remarks are not clear. Their worship was very ancient in Phrygia and Samothrace, also in Lemnos and Tenedos; in short, wherever Vulcan or Hephaistos was worshipped. According to Jacob Bryant, they were the priests of the Mother Goddess. The Scholiast in Apollonius declares that "Zeus is the older of the Cabeiri." As Hephaistos was the Phtha of Egypt, it is possible that he was their father in the sense in which he is denominated father of *all the gods*.—A. W.

[663] JABLONSKI: *Pantheon of Ægypt*, Book I. ii. 11, 13.

[664] PLATO: *Timæus*. "Saïs had a presiding divinity whose name is in the Egyptian tongue, Neith, which they say corresponds with the Greek Athenê." The name more clearly resembles that of the Armenian goddess Anaitis, or Ana-hid, the Heavenly Venus.—A. W.

[665] HORACE: i. *Ode* 12. "Pallas received the honors next to him."

[666] CALLIMACHUS: *The Bath of Athena*. "Zeus gave to Athenaia alone of his daughters to bear the paternal honors."

Both the Greeks and Ægyptians considered her as male and female;[667] and upon monuments of art still extant, or accurately recorded, she is represented with almost every symbol of almost every attribute, whether of creation, preservation, or destruction.[668]

176. Before the human form was adopted, her proper symbol was the Owl; a bird which seems to surpass all other creatures in acuteness and refinement of organic perception; its eye being calculated to discern objects, which to all others are enveloped in darkness; its ear to hear sounds distinctly, when no other can perceive them at all; and its nostrils to discriminate effluvia with such nicety, that it has been deemed prophetic from discovering the putridity of death, even in the first stages of disease.[669] On some very ancient Phœnician coins, we find the owl with the hook of attraction and winnow of separation under its wing to show the dominion of Divine Wisdom over both; while on the reverse is represented the result of this dominion, in the symbolical composition of a male figure holding a bow in his hand, sitting upon the back of a winged horse terminating in the tail of a dolphin; beneath which are waves and another fish.[670] A similar meaning was vailed under the fable of Athenê or Minerva putting the bridle into the mouth of Pegasus,[671] or Divine Wisdom controlling and regulating the waters when endued with motion and vitality.

177. The Ægyptians are said to have represented the pervading Spirit or ruling providence of the Deity by the Scarabæus or black beetle, which frequents the shores of the Mediterranean Sea, and which some have supposed to be an emblem of the Sun.[672] It occurs very frequently upon Phœnician, Greek, and Etruscan, as well as Ægyptian sculptures; and is sometimes with the owl, and sometimes with the head of Minerva, upon the small brass coins of Athens. It is of the androgynous class, and lays its eggs in a ball of dung or other fermentable matter which it had previously collected, and rolled backward and forward upon the sand

[667] *Orphic Hymn to Athena.* "Born male and female."

[668] PAUSANIAS: I. xxiv. Her statue by Pheidias at Athens, held a spear in one hand, and near by was her Serpent. There was also a serpent kept in her temple at the Acropolis. See ARISTOPHANES: *Lysistratus.*

PAUSANIAS: *Attica*, xxiii. 5. "The statue of Athena was also denominated that of Hygeia."

In the medals of Athens almost every symbol accompanies the owl.

[669] Of this we have known instances, in which the nocturnal clamors of the screech-owl have really foretold death, according to the vulgar notion.

[670] See DUTENS: *Médailles Phénic.* pl. i. v. i.

[671] PAUSANIAS: II. iv.

[672] HORAPOLL.: i. 10.

of the sea, until it acquired the proper form and consistency; after which it buries it in the sand, where the joint operation of heat and moisture matures and vivifies the germs into new insects.[673] As a symbol, therefore, of the Deity, it might naturally have been employed to signify the attribute of Divine Wisdom, or ruling Providence, which directs, regulates, and employs the productive powers of nature.

178. When the animal symbols were changed for the human, Athenê or Minerva was represented under the form of a robust female figure, with a severe, but elegant and intelligent countenance, and armed with a helmet, shield, and breastplate, the emblems of perservation; and most frequently with a spear, the emblem, as well as the instrument, of destruction. The helmet is usually decorated with some animal symbol; such as the owl, the serpent, the ram, the griffin, or the sphinx; which is a species of griffin, having the head of the female personification, instead of that of the eagle, upon the body of the lion. Another kind of griffin, not unfrequent upon the helmets of Minerva, is composed of the eagle and horse,[674] signifying the dominion of water instead of fire: whence came the symbol of the flying horse, already noticed. In other instances the female head and breast of the sphinx are joined to the body of a horse; which in these compositions is always a male, as well as that of the lion in the sphinx; so as to comprehend the attributes of both sexes.[675] In the stand of a mirror of very ancient sculpture belonging to Mr. Payne Knight is a figure of Isis upon the back of a monkey with a sphinx on each side of her head, and another in her hand. This is a compound symbol of the same kind as the Chimæra and others before noticed. The monkey very rarely occurs in Greek sculptures, but was a sacred animal among the Ægyptians, as it still continues to be in some parts of Tartary and India; but on account of what real or imaginary property is now uncertain.[676]

[673] PLUTARCH: *Isis and Osiris*, 74. "There are many that to this day believe that the beetle kind (*scarabæus*) hath no female, but that the males cast out their sperm into a round pellet of earth, which they roll about by thrusting it backward with their hinder part—and this in imitation of the Sun which while it moves from west to east, turns the heaven the contrary way."

CLEMENT OF ALEXANDRIA: *Miscellanies*, v. 4.

[674] See Medals of Velia, etc.

[675] HERODOTUS: ii. 175. "A man presented to the temple a number of large colossal statues, and several prodigious andro-sphinxes."

[676] An engraving copied from an ancient gem or amulet, discovered in France, has a priapic figure of Zeus or Jupiter with the chlamys hanging from his shoulder standing beside the Tree of Knowledge, and on the other side Pallas-Athenê in full armor. The animals peculiar to each, are near them; the ram by Jupiter, and the serpent at the feet of the goddess. Around the

THE ÆGIS, OR GOAT-SKIN SYMBOL.

179. The *ægis* or breast-plate of Minerva is, as the name indicates, the goat-skin, the symbol of the productive power, fabled to have been taken from the goat which suckled Jupiter; that is, from the great nutritive principle of nature. It is always surrounded with serpents, and generally covered with plumage; and in the centre of it is the Gorgon or Medusa, which appears to have been a symbol of the Moon,[677] exhibited sometimes with the character and expression of the destroying, and sometimes with those of the generative or preserving attribute; the former of which is expressed by the title of Gorgon, and the latter by that of Medusa.[678] It is sometimes represented with serpents, and sometimes with fish, in the hair; and occasionally with almost every symbol of the female generative or productive power; it being the female personification of the Disk, by which almost all the nations of antiquity represented the Sun;[679] and the female personification was the symbol of the Moon. Among the Romans, the golden bulla or disk was worn by the young men, and the crescent by the women, as it still is in the South of Italy; and it seems that the same symbolical amulets were in use among the ancient inhabitants of the British Islands; several of both having been found made of thin beaten gold both in England and Ireland; which were evidently intended to be hung round the neck.[680] Each symbol, too, occasionally appears worn in like manner upon the figures of Juno or Ceres, which cannot always be discriminated; and the Disk between horns, which seem to form a crescent, is likewise upon the head of Isis and Osiris, as well as upon those of their animal symbols the cow and bull.[681]

engraving are the words, in Hebrew (*Genesis*, iii. 6): "And the woman saw the tree, good for food, and agreeable for the eyes, and a tree to be desired for making one wise."—A. W.

[677] *Orphic Hymn*, quoted by Clement; *Miscellanies*, v. "The Moon with the face of the Gorgon."

Jacob Bryant considers the Gorgon, or female face, surrounded with serpents to be an *agalma* or symbol of the personified Divine wisdom, Metis or Medusa.—A. W.

[678] GORGO is supposed to have been a barbarian title of Athena-Minerva, as *Bendeia* and *Dictynna* were of Diana.

[679] See authorities before cited.

MAXIMUS TYRIUS: *Dissertation*, viii. "The Pæonians (of Macedonia) worship the Sun; the Pæonian symbol of the sun is a broad disk upon a large post."

[680] One three inches in diameter was found in the Isle of Man, and placed in the collection of Mr. Knight; and another, in Lancashire, England, was the property of the late C. Townley, Esq.

[681] HERODOTUS: ii. 132. "As for the cow, . . . between the horns there is a representation in gold of the orb of the sun. The figure is not erect, but lying down, with the limbs under the body."

180. The ægis employed occasionally by Jupiter, Minerva, and Apollo, in the *Iliad*, seems to have been something very different from the symbolical breast-plate or *thorax*, which appears in monuments of art now extant; it being borne and not worn; and used to excite courage or instil fear, and not for defense.[682] The name *Ægis*, however, still seems to imply that it is derived from the same source and composed of the same material; though instead of serpents, or other symbolical ornaments, it appears to have been decorated with golden tassels, or knobs, hanging loosely from it; the shaking and rattling of which produced the effects before mentioned.[683] Vulcan is said to have made it for Jupiter;[684] and to have furnished it with all those terrific attributes, which became so splendid and magnificent when personified in poetry.

BELLS IN RELIGIOUS WORSHIP.

181. Stripped, however, of all this splendor and magnificence, it was probably nothing more than a symbolical instrument, signifying originally the motion of the elements, like the sistrum of Isis, the cymbals of Cybelê,[685] the bells of Bacchus, etc.; whence Jupiter is said to have overcome the Titans with his ægis, as Isis drove away Typhon with her sistrum;[686] and the ringing of bells and clatter of metals were almost universally employed as a means of consecration, and a charm against the

[682] HOMER: *Iliad*, iv.

"But Zeus, Kronides, who sits on high
Ruling Æther, disgusted at the fraud,
Will shake the ægis before them all."

Also, *Iliad*, ii. [Bryant's Translation]:

"But the god who bears
The ægis, Saturn's son, hath cast on me
Much grief."

Also, *Iliad*, xv.

"Now take
The fringed ægis in thy hands, and shake
Its orb before the Greeks, to fill
Their breasts with fear."

[683] HOMER: *Iliad*, ii. [Bryant's Translation]:

"Among them walked
The blue-eyed Pallas, bearing on her arm
The priceless ægis, ever fair and new,
And undecaying; from its edge there hung
A hundred golden fringes, fairly wrought,
And every fringe might buy a hecatomb.
With this, and fierce, defiant looks she passed
Through all the Achaian host, and made their hearts
Impatient for the march, and strong to endure
The combat without pause."

[684] HOMER: *Iliad*, xv. [Bryant's Translation]:

"Before him walked
Phœbus, the terrible ægis in his hands,
Dazzlingly bright within its shaggy fringe,
By Vulcan forged, the great artificer,
And given to Jupiter, with which to rout
Armies of men. With this he led
The assailants on. . . .
As long as Phœbus held the ægis still,
The weapons reached and wounded equally
Both armies, and in both the people fell."

Also, *Iliad*, v. [Bryant's Translation]:

"Her shoulder bore
The dreadful ægis, with its shaggy brim
Bordered with Terror. There was Strife, and there
Was Fortitude, and there was fierce Pursuit,
And there the Gorgon's head, a ghastly sight,
Deformed and dreadful, and a sign of woe
When borne by Jupiter."

[685] PINDAR. See STRABO, x. "For thee, O Mother, first, the great array of cymbals."

[686] PLUTARCH: *Isis and Osiris*, 63. "They say that Typhon was turned away, and beaten with the sistrum."

destroying and inert powers.[687] Even the Jews welcomed the new Moon with such noises;[688] which the simplicity of the early ages employed almost everywhere to relieve her during eclipses, supposed then to be morbid affections brought on by the influence of an adverse power. The title *Priapus*, by which the generative attribute is distinguished, seems to be merely a corruption of *Briapuos, clamorous;* the *beta* and *pi* being commutable letters, and epithets of similar meaning being continually applied both to Jupiter and Bacchus by the poets.[689] Many

[687] *Scholiast* upon THEOCRITUS: *Idyls*, ii. 36.

OVID: *Fasti*, 441.

"Temesæaque concrepat æra,
Et rogat ut tectis exeat umbra suis."

[688] *Numbers*: x. 10. "Also in the day of your gladness, and in your solemn days, and in the beginnings of your months, ye shall blow with the trumpets over your burnt-offerings, and over the sacrifices of your peace-offerings, that they may be to you a memorial before your God."

PLUTARCH: *Symposiacs*, iv. 6. [An argument to show that IAO, or Adonis, of the Jews, was identical with Dionysus, or Bacchus, the god celebrated in the Mysteries.] "The time and manner of the greatest and most holy solemnity of the Jews is exactly agreeable to the holy Orgies of Bacchus, for that which they call the Feast they celebrate in the midst of the vintage, furnishing their tables with all sorts of fruits, while they sit under booths or tabernacles made of vines and ivy; and the day which goes immediately before this, they call the day of Tabernacles. Within a few days afterward they celebrate another feast, not darkly, but openly, dedicated to Bacchus, for they have a feast among them called *Kradephoria*, from carrying palm-branches, and *Thyrsophoria*, when they enter into the Temple carrying thyrsi. What they do within, I know not; but it is very probable that they perform the rites of Bacchus. First, they have little trumpets, such as the Grecians used to have at their Bacchanalia to call upon their gods withal. Others go before them, playing upon harps, whom they call *Leuites*—whether so named from *Lusios*, or rather from *Evios*, either word agrees with Bacchus. And I suppose that their Sabbaths have some relation to Bacchus; for even at this day, many call the Bacchi by the name of *Sabbi*, and they make use of that word at the celebration of the orgies of Bacchus. . . . Their high-priest, on holidays, enters their temple with his mitre on, arrayed in a skin of a hind [*nebris*], embroidered with gold, wearing buskins, and a coat hanging down to his ankles; besides, he has a great many little bells hanging at his garment, which make a noise as he walks the streets. So in the nightly ceremonies of Bacchus, as the fashion is among us, they also make use of musical instruments, and call the nurses of the god, *Chaïodrustæ*. High up on the walls of their temple is a representation of the incurved thyrsus and drums, which surely can belong to no other divinity than Bacchus. Moreover, they are forbidden the use of honey in their sacrifices, because they suppose that a mixture of honey corrupts and deads the wine. . . . This is no inconsiderable argument that Bacchus was worshipped by the Jews, in that, among other kinds of punishment, that was most remarkably odious by which malefactors were forbid the use of wine for so long a time as the judge was pleased to prescribe."

[689] Such as *Epibremetes*, or The Roaring One; *Erigdoupos*, or The One Crying Aloud; *Bromius*, etc.

Bryant compounds the name Priapus quite plausibly from the designation of the Arab god of generation, Peor, and Apis, the Bull of Egypt. We can hardly accept this idea, although we doubt not the identity of the rites of Baal-Peor and Priapus. The Baal-worship of Palestine was always attended by prostitution; and the statues of the god were like those of the deity of Lampsacus.—A. W.

Priapic figures, too, still extant, have bells attached to them;[690] as the symbolical statues and temples of the Hindus have; and to wear them was a part of the worship of Bacchus among the Greeks;[691] whence we sometimes find them of extremely small size, evidently meant to be worn as amulets with the phalli, lunulæ, etc. The chief-priests of the Ægyptians, and also the high-priest of the Jews, hung them, as sacred emblems, to their sacerdotal garments;[692] and the Brahmans still continue to ring a small bell at the intervals of their prayers, ablutions, and other acts of devotion; which custom is still preserved in the Roman Catholic Church at the elevation of the host. The Lacedæmonians beat upon a brass vessel or pan, on the death of their kings;[693] and we still retain the custom of tolling a bell on such occasions; though the reason of it is not generally known, any more than that of other remnants of ancient ceremonies still existing.[694]

THE BOAT AND THE CHARIOT, SYMBOLS OF THE FEMALE PRINCIPLE OF NATURE.

182. An opinion very generally prevailed among the ancients, that all the constituent parts of the great machine of the universe were mutually dependent upon each other; and that the luminaries of heaven, while they contributed to fecundate and organise terrestrial matter, were in their turn nourished and sustained by exhalations drawn from the humidity of the earth and its atmosphere. Hence the Ægyptians placed the personifications of the Sun and Moon in boats;[695] while

[690] *Bronzi d'Ercolano*, t. vi. tav. 98.

[691] MEGASTHENES. See STRABO, xv.

[692] PLUTARCH: *Symposiacs*, vi. 2. "The high-priest goeth forth mitred at these festivals, and clad in a fawn-skin [*nebris*], embroidered with gold, wearing a tunic reaching to his feet, and buskins, and many bells hang from the robe, resounding at every step."

Exodus, xxviii. 4–39. "Upon the hem of the robe thou shalt make pomegranates of blue, and purple, and scarlet, and bells of gold between them round about," etc.

[693] *Schol.* in *Theocrit.* c.

[694] "It is said," says the Golden Legend, by Wynkyn de Worde, "the evil spirytes that ben in the regyon of th' ayre doubte moche when they here the belles rongen; and this is the cause why the belles ben rongen when it thondreth, and when grete tempeste and outrages of wether happen, to the end that the feindes and wycked spirytes shold be abashed and flee, and cease of the movying of the tempeste," p. 90.

LUCIAN: *Philopatris*, 15. "They fled when the sound of copper or iron was heard."

There is also a tradition in Northern Europe that the Trolls and Fairies were driven from those countries by the church-bells.

[695] PLUTARCH: *Isis and Osiris*, 34. "They believe that the sun and moon do not go in chariots, but sail about the world perpetually in boats—thus denoting their nourishment and generation from seminal moisture."

SIR GARDINER WILKINSON: *Raw-*

the Greeks, among whom the horse was a symbol of humidity, placed them in chariots, drawn sometimes by two, sometimes by three, and sometimes by four of these animals; which is the reason of the number of *Bigæ*, *Trigæ*, and *Quadrigæ*, which we find upon coins: for they could not have had any reference to the public games, as has been supposed, a great part of them having been struck by states, which not being of Hellenic origin, had never the privilege of entering the lists on those occasions. The vehicle itself appears likewise to have been a symbol of the female generative power, or the means by which the emanations of the Sun acted; whence the Delphians called Venus by the singular title of *The Chariot;*[696] but the same meaning is more frequently expressed by the figure called a Victory accompanying; and by the fish, or some other symbol of the waters, under it. In some instances we have observed composite symbols signifying both attributes in this situation; such as the lion destroying the bull, or the Scylla,[697] which is a combination of emblems of the same kind, as those which compose the Sphinx and Chimæra, and has no resemblance whatever to the fabulous monster described in the *Odyssey*.

LIGHTNING AND SULPHUR DENOTING THE MASCULINE DIVINE PRINCIPLE.

183. Almost every other symbol is occasionally employed as an accessary to the chariot, and among them the thunder-

linson's Herodotus, ii. 58, note 9. "These shrines were of two kinds. One was an ark, or sacred boat, which may be called the great shrine; the other, a sort of canopy. They were attended by the chief priest or prophet, clad in the leopard-skin; they were borne on the shoulders of several persons by means of staffs, sometimes passing through metal rings at the side; and being taken into the temple, were placed on a table or stand prepared for the purpose. The same mode of carrying the ark was adopted by the Jews; and the gods of Babylon, as well as of Egypt, were borne and 'set in their place' in a similar manner. Apuleius (*Metamorphoses*, xi.) describes the sacred boat, and the high priest holding in his hand a lighted torch, an egg, and sulphur, after which the scribe read from a papyrus certain prayers in presence of the assembled pastiphori, or members of the sacred college. Some of the sacred boats, or arks, contained the emblems of life and stability, which, when the vail was drawn aside, were partly seen; and others contained the sacred beetle of the sun, overshadowed by the wings of two figures of the goddess, Thmei, or 'Truth,' which call to mind the cherubim of the Jews. The god Horus, the origin of the Greek Charon, is the steersman, *par excellence*, of the sacred boats, as Vishnu is of the Indian ark."

The boat-procession of Ptah-Sokari-Osiris was attended by the king himself; and the deformed figure of the image probably gave rise to the Greek fable of the lameness of Vulcan, and the Gnostic notion of the imperfect nature of the Demiurge. The Phœnicians employed similar figures, called *Pataci*, or fetishes.—A. W.

[696] PLUTARCH: *Amator.* "They call Aphroditê. *The Car.*"

[697] See coins of Agrigentum, Heraclea in Italy, Allipa, etc.

bolt; which is sometimes borne by Minerva and other deities, as well as by Jupiter, and is still oftener represented alone upon coins; having been an emblem, not merely of the destroying attribute, but of the Divine nature in general: whence the Arcadians sacrificed to thunder, lightning, and tempest;[698] and Krishna, the incarnate Deity, in an ancient Indian poem, says, "I am the thunderbolt." "I am the fire residing in the bodies of all things which have life."[699] In the southeastern parts of Europe, which frequently suffer from drought, thunder is esteemed a grateful rather than terrific sound, because it is almost always accompanied with rain, which scarcely ever falls there without it.[700] This rain, descending from ignited clouds, was supposed to be impregnated with electric or æthereal fire, and therefore to be more nutritive and prolific than any other water;[701] whence the thunderbolt was employed as the emblem of fecundation and nutrition, as well as of destruction. The coruscations which accompany its explosions, being thought to resemble the glimmering flashes which proceed from burning sulphur; and the smell of the fixed air arising from objects stricken by it being the same as that which arises from that mineral, men were led to believe that its fires were of a sulphurous nature:[702] wherefore the flames of sulphur were employed in all lustrations, purifications, etc.,[703] as having an affinity with divine or æthereal fire; to which its name in the Greek language has been supposed to refer.[704] To represent the thunderbolt, the ancient artists joined two obelisks pointing contrary ways from one centre, with spikes or arrows diverging from them; thus signifying its luminous essence and destructive power. Wings were sometimes added, to signify its swiftness and activity; and the obelisks were

[698] PAUSANIAS : vii. 29. "They worship the lightning, tempest, and thunder."

[699] *Bhagavat-Gita*, x.

PHURNUTUS : *De Natura Deorum*. ii. "Our souls are fire."

[700] "Grateful as thunder in summer," is a simile of Tasso, who, notwithstanding his frequent and close imitations of the ancients, has copied nature more accurately than any epic poet except Homer.

[701] PLUTARCH : *Symposiacs*, iv. 2. "The agriculturists call the lightning the fertiliser of the waters, and so consider it. . . . The water often falls pregnant by the thunder, and their union is the cause of vital heat. . . . The ceraunic fire is wonderful for delicateness and subtilty."

[702] HOMER : *Iliad*. viii. [Bryant's Translation]:

"The Father of the immortal gods
And mortal men beheld, and from on high
Terribly thundered, sending to the earth
A bolt of fire. He flung it down before
The car of Diomed; and fiercely glared
The blazing sulphur."

[703] JUVENAL : *Satire*, ii. line 157. "They desired to purify, if sulphur might be had with pine, and if there was the dewy laurel."

[704] PLUTARCH : *Symposiacs*, iv. 2. "I believe that brimstone is called *theion* (or divine substance), because its smell is like the fiery offensive scent that rises from bodies that are struck by lightning."

twisted into spiral forms, to show the whirl in the air caused by the vacuum proceeding from the explosion; the origin of which, as well as the productive attribute, was signified by the aquatic plants, from which they sprang.[705]

184. After the conquests of Alexander had opened a communication with India, Minerva was frequently represented with the elephant's skin upon her head instead of the helmet;[706] the elephant having been, from time immemorial, the symbol of divine wisdom among the Hindus; whose god *Ganesa* or *Pollear* is represented by a figure of this animal half-humanised; which the *Macha Alla*, or god of destruction of the Tartars, is usually seen trampling upon. On some of the coins of the Seleucidæ, the elephant is represented with the horns of the bull; sometimes drawing the chariot of Minerva in her character of Bellona, and at others bearing in his proboscis a torch, the emblem of the universal agent, fire; and in his tail the cornucopiæ, the result of its exertion under the direction of divine wisdom.[707]

THE RAM REPRESENTING WISDOM.

185. The ram has been already noticed as the symbol of Mercury; but at Saïs in Ægypt, it seems to have represented some attribute of Neitha or Minerva;[708] upon a small bust of whom, belonging to Mr. Payne Knight, it supplies the ornament for the visor of the helmet, as the sphinx does that of the crest; the whole composition showing the female and male powers of generation and destruction, as attributes to Divine Wisdom. In another small bronze of very ancient workmanship, which has been the handle of a vase, rams are placed at the feet, and lions at the head, of an androgynous figure of Bacchus, which still more distinctly shows their meaning; and in the ancient metropolitan temple of the North, at Upsal, in Sweden, the great Scandinavian goddess Isa was represented riding upon a ram, with an owl in her hand.[709] Among the Ægyptians, however, Amun was the deity most commonly

[705] See coins of Syracuse, Seleucia, Alexander I., king of Epirus, Elis, etc. Upon some of the most ancient of the latter, however, it is more simply composed of flames only, diverging both ways.

[706] See coins of Alexander II., king of Epirus, and some of the Ptolemies.

[707] See those of Seleucus I., Antiochus VI., etc.

[708] PLATO: *Timæus*. "The chief city of this nome or canton was Saïs; . . . the presiding deity of the city is in the Egyptian tongue Neith, but the Greeks have for the equivalent Athena (also Anaitis, Tanais, and Thanatos or Death)."

STRABO: xvii. "The people of Saïs and Thebes worship a sheep."

[709] OLAUS RUDBECKIUS: *Atlantica*, ii. page 209, figure B.

represented under this symbol, which was usually half-humanised, as it appears in pl. i. vol. i. of the *Select Specimens;* in which form he was worshipped in the celebrated oracular temple in Libya, as well as that of Thebes;[710] and was the father of that Bacchus, who is equally represented with the ram's horns, but young and beardless.

AMUN, ZEUS OR JUPITER AND "GREAT PAN," IDENTICAL.

186. Amun, according to some accounts, corresponded with the Zeus,[711] and according to others, with the Pan[712] of the Greeks; and probably he was something between both, like the Lycæan Pan, the most ancient and revered deity of the Arcadians, the most ancient people of Greece.[713] His title was employed by the Ægyptians as a common form of appellation toward each other, as well as of solemn invocation to the Deity, in the same manner as we employ the title of *Lord*, and the French that of *Seigneur;* and it appears to have been occasionally compounded with other words, and applied to other deities.[714] According to Jablonski, who explains it from the modern Coptic, it signified precisely the same as the epithet *Lycæan*, that is *lucid*, or productive of light.[715] It may therefore have been applied with equal propriety to either Jupiter or Pan; the one being the luminous æthereal spirit considered abstractly, and the other, as diffused through the mass of

[710] HERODOTUS: ii. 42. "Therefore the Egyptians give their statues of Jupiter (Amun) the face of a ram; and from them the practice has passed to the Ammonians who are a joint colony of the Egyptians and Ethiopians, speaking a language between the two."

[711] HERODOTUS: ii. 42. "The Egyptian name for Zeus or Jupiter is Amun."

[712] PLUTARCH: *Isis and Osiris*, 9. "They regarded him as the First God, and the same as Pan, the All."

Wisdom is called אמן, *Amun*, by Solomon—*Proverbs*, viii. 30.—A. W.

[713] OVID: *Fasti*, i., ii.

"Before the Moon was formed, if they can be believed,
The country had the name Arcadia."
"The Arcadians are said to have held their lands
Ere Jove was born, and that their race
Was older than the Moon."

Aristotle says that they expelled a previous population, "before the adopting of the Moon: wherefore they were called Proselenians;" meaning, doubtless, before the Lunar Worship had been introduced into Greece. Their language was broken into dialects, which were lost long before the appearance of Grecian literature; they were Pelasgians and of fabulous antiquity, but were probably emigrants from Asia. They retained their country when other districts were repeatedly colonised, because it was poor and mountainous.

[714] PAUSANIAS: *Eliac.* I. xv. 7. "They make libations to Hera, Ammonia, and Parammon. Parammon is a title of Hermes."

PLUTARCH: *Isis and Osiris*, 9. "Hecatæus, the Abderite, says that the Egyptians employed this term to each other, when they accosted any one: using the expression as an appellation."

[715] JABLONSKI: *Egyptian Pantheon*, Book II. ii. 12. Wilkinson remarks that it is from a verb signifying to *come;* Manetho, that it means *concealment;* and Iamblichus, *that which brings to light.*

universal matter. Hence Pan is called, in the *Orphic Hymns* *Zeus the mover of all things*, and described as harmonising them by the music of his pipe.[716] He is also called the *pervader of the sky*[717] *and of the sea*,[718] to signify the principle of order diffused through heaven and earth; and the Arcadians called him the *Lord of Matter*,[719] which title is expressed in the Latin name Sylvanus; SYLVA, ΣΥΛΑ, and ΥΛΗ, being the same word written according to the different modes of pronouncing of different dialects. In a choral ode of Sophocles, he is addressed by the title of *Author and director of the dances of the gods*;[720] as being the author and disposer of the regular motions of the universe, of which these divine dances were symbols.[721] According to Pindar, this Arcadian Pan was the associate or husband of Rhea,[722] and consequently the same as Kronos or Saturn, with whom he seems to be confounded in the ancient coins cited in section 112; some of them having the half-humanised horse, and others the figure commonly called Silenus, which is no other than Pan, in the same attitudes with the same female.

THE MYSTIC DANCE.

187. Among the Greeks all dancing was of the mimetic kind: wherefore Aristotle classes it with poetry, music, and painting, as being equally an imitative art:[723] and Lucian calls it a science of *imitation and exhibition, which explained the conceptions of the mind, and certified to the organs of sense things naturally beyond their reach.*[724] To such a degree of refinement was it carried, that Athenæus speaks of a Pythagorean, who could display the whole system of his sect in such gesticulations, more clearly and strongly than a professed rhetorician could

[716] *Hymn*, x. "The horned Zeus." Also *Fragment*, xxviii.

"Zeus is god of all, of all Cerastes;
Blowing with the breath the pipe,
And making the air resound."

[717] *Orphic Hymn*, v. ΑΙΘΕΡΟΠΛΑΓΚΤΟΣ.

[718] SOPHOCLES: *Ajax*, line 703. "ΑΛΙΠΛΑΓΚΤΟΣ."

[719] MACROBIUS: *Saturnalia*, i. 22. "Lord of Primal Matter."

[720] SOPHOCLES: *Ajax*, 694–700.

"Io! Io! Pan! Pan!
Oh Pan, thou ocean-wanderer,
From the craggy ridge
Of snow-bound Cyllenê,
Show thyself, Prince of the Gods,
Who leadest the dance!"

[721] LUCIAN: *Concerning the Dance*. "The choral dance of the stars, the orderly concert of planets, their common union and harmony of motion, constitute the exhibition of the Dance of the First-Born."

[722] PINDAR: *Pythia*, iii.

"I will invoke the Mother of the Gods,
The Revered Mistress, her,
Whom together with Pan,
The maidens by my porch at night,
Welcome with joyful song."

[723] ARISTOTLE: *Art of Poets*, i.

[724] LUCIAN: *De Saltatione*, 43. "The Imitative Art is a certain knowledge, an exhibition, a showing of things arcane to the mental powers, and the expressing of the things which are occult."

in words; for the truth of which, however, we do not vouch, the attempt being sufficient. *Dancing was also a part of the ceremonial in all mystic rites:*[725] whence it was held in such high esteem, that the philosopher Socrates, and the poet Sophocles, both persons of exemplary gravity, and the latter of high political rank and dignity, condescended to cultivate it as an useful and respectable accomplishment.[726] The author of the *Homeric Hymn* to Apollo describes that God accompanying his lyre with the dance, joined by other deities;[727] and a Corinthian poet, cited by Athenæus, introduces the Father of Gods and men employed in the same exercise.[728] The ancient Hindus, too, paid their devotions to the Sun by a dance imitative of his motions, which they performed every morning and evening, and which was their only act of worship.[729] Among the Greeks the Knosian dances were peculiarly sacred to Jupiter, as the Nyssian were to Bacchus, both of which were under the direction of Pan;[730] who, being the principle of universal order, partook of the nature of all the other gods; they being personifications of particular modes of acting of the great all-ruling principle, and he of his general law of pre-establishing harmony; whence upon an ancient earthen vase of Greek workmanship, he is represented playing upon a pipe, between two figures, the one male and the other female; over the latter of which is written Nooss, and over the former ALKOS; whilst he himself is distinguished by the title MOLKOS; so that this composition explicitly shows him in the character of universal harmony, resulting from mind and strength; these titles being, in the ancient dialect of Magna Græcia, where the vase was found, the same as NOUS, ALKE, and MOLPE, in ordinary Greek. The ancient dancing, however, which held so high a rank among liberal and sacred arts, was entirely imitative, and esteemed honorable or other-

[725] ATHENÆUS: *Deipnosophista*, i. 17.
LUCIAN: *De Saltatione.* "No ancient initiation can be found where there is not dancing."
Judges, xxi. 19. The Israelites had the same custom.

[726] ATHENÆUS: *Deipnosophista.*

[727] HOMER: *Hymn to Apollo.* "The Muses, answering with melodious voice, sing the gifts imperishable of the gods, and the sufferings of men, who, with all they have received of the immortals, are unable, nevertheless, to procure counsel and resources by which to keep off death, and ward off old age. The fair-haired Graces also dance, and the Hours, Harmonia, Hebê, and Venus-Aphroditê, daughter of Zeus, each holding the other's hands by the wrist. And with them sport Ares and watchful Hermes; and Phœbus Apollo strikes the harp, taking grand and imposing steps. Both golden-tressed Leto and deep-planning Zeus are delighted to perceive the mighty Mind, their dear Son, thus sporting among the gods."

[728] ATHENÆUS: xix.

[729] LUCIAN: *De Saltatoine.*

[730] SOPHOCLES: *Ajax.* "Nyssian and Knossian Dances alike."

wise, in proportion to the dignity or indignity of what it was meant to express. The highest was that which exhibited military exercises and exploits with the most perfect skill, grace and agility; excellence in which was often honored by a statue in some distinguished attitude;[731] and we strongly suspect, that the figure commonly called "*The Fighting Gladiator*," is one of them; there being a very decided character of individuality both in the form and features; and it would scarcely have been quite naked, if it had represented any event of history.

PAN, THE NYMPHS, AND THEIR RELATIONS TO THE SEXUAL SYMBOLISM.

188. Pan, like other mystic deities, was wholly unknown to the first race of poets; there being no mention of him in either the *Iliad*, the *Odyssey*, or in the genuine poem of Hesiod; and the mythologists of later times having made him a son of Mercury by Penelopê, the wife of Ulysses; a fiction, perhaps, best accounted for by the conjecture of Herodotus, that the terrestrial genealogies of the mystic deities, Pan, Bacchus, and Hercules, are mere fables, bearing date from the supposed time when they became objects of worship.[732] Both in Greece and Ægypt, Pan was commonly represented under the symbolical form of the goat half-humanised;[733] from which are derived his subordinate ministers or personified emanations, called Satyrs, Fauns, Tituri, *Paniskoi*; who, as well as their parent, were wholly unknown to the ancient poets. Neither do they appear to have been known in Ægypt, though a late traveller was so singularly fortunate as to find a mask of a caprine Satyr upon an ancient Æyptian lyre represented in the ancient paintings of the Thebaid; in a form, indeed, so unlike that of any ancient people, and so like to a Welsh or Irish harp, that we can not but suspect it to be merely an embellishment of an idea, that he carried out with him.[734] M. De-

[731] ATHENÆUS: *Deipnosophista*, xiv. 26.

[732] HERODOTUS: ii. 146. "To me it is quite manifest that the names of these gods became known to the Greeks after those of their other deities; and that they *count their birth from the time when they first acquired a knowledge of them*."

[733] HERODOTUS: ii. 46. "These Egyptians, who are the Mendesians, consider Pan to be one of the eight gods who existed before the twelve; and Pan is represented in Egypt by the painters and the sculptors, just as he is in Greece, with the face and legs of a goat. They do not, however, believe this to be his shape, or consider him in any respect unlike the other gods; but they represent him thus for a (mystical) reason which I prefer not to relate. . . . In Egyptian the goat and Pan are both called Mendes."

[734] See print from Mr. Bruce's drawing, in Dr. Burney's *History of Music*.

non, in his more accurate and extensive survey of the same ruins, found nothing of the kind.

189. The Nymphs, however, the corresponding emanations of the female productive power of the universe, had been long known; for whether considered as the daughters of Oceanus or of Jupiter,[735] their parent had long been enrolled among the personages of the vulgar mythology. Upon monuments of ancient art, they are usually represented with the Fauns and Satyrs, frequently in attitudes very lascivious and indecent; but in the Homeric times, they seem to have been considered as guardian spirits or local deities of the springs, the valleys, and the mountains;[736] the companions of the river-gods, who were the male progeny of Oceanus;[737] though the mystic system, as before observed, allowed them a more exalted genealogy.[738]

190. Pan is sometimes represented ready to execute his characteristic office, and sometimes exhibiting the result of it; in the former of which, all the muscles of his face and body appeared strained and contracted; and in the latter, fallen and dilated; while in both the phallus is of disproportionate magnitude, to signify that it represented the predominant attribute.[739] In one instance he appears pouring water upon

[735] CATULLUS: *In Gell.* "Oceanus, father of the Nymphs." See also, CALLIMACHUS: *Hymn to Diana;* and ÆSCHYLUS: *Prometheus Bound.*

[736] HOMER: *Iliad,* vi.

"Mountain Nymphs,
Daughters of ægis-bearing Jupiter,
Came to the spot, and planted it with elms."

Odyssey: vi. 123. "A female voice of damsel Nymphs who possess the lofty summits of the mountains and the fountains of the rivers, and the grassy marshes, has come around me."

[737] *Iliad:* xxi.

"Achelous, king
Of rivers, cannot vie with him, nor yet
The great and mighty deep from which proceed
All streams and seas and founts and watery depths."

[738] The term *Nymph* is evidently more peculiar than Mr. Knight has indicated. In the later Greek writers it is applied to a young woman betrothed or newly-married. More anciently, however, it always related to a race of females, descended from Zeus or Oceanus, who presided over fountains and streams of water. Indeed, Suidas has defined *nymph* to mean: 1. a fountain; 2. a nubile or newly-married woman; 3. a part of the female sexual organism. It evidently was introduced into Greek usage denote the female principle, supposed to be expressed by water. Hence the lotos was named *Nymphæa,* Jacob Bryant (*Analysis of Ancient Mythology,* ii. 345, etc.) has derived the term from the "Amonian" words *ain,* a fountain, and *omphe,* an oracle; afterward contracted into *Numpha.* It is worthy of note that *nymphæa* or oracle-houses were always by such fountains; and it was doubtless from an idea of peculiar spiritual or mantistic qualities supposed to be peculiar to the female sex, that the same designation was applied to a part of their body.

Suidas informs us that the mother of Zeus or Jupiter was called *Nympha* by the Athenians; thus figuring mystically his origin from the Divine Female Principle of the Universe.—A. W.

[739] Figures of this character are frequent; and Mr. Knight has preserved copies in his celebrated treatise "*On the Worship of Priapus.*"

it,[740] but more commonly standing near water, and accompanied by aquatic fowls; in which character he is confounded with Priapus, to whom geese were particularly sacred.[741] Swans, too, frequently occur as emblems of the waters upon coins; and sometimes with the head of Apollo on the reverse;[742] when there may be some allusion to the ancient notion of their singing; a notion which seems to have arisen from the noises which they make in the high latitudes of the North, prior to their departure at the approach of winter.[743] The *pedum*, or pastoral crook, the symbol of attraction, and the pipe, the symbol of harmony, are frequently placed near him, to signify the means and effect of his operation.

THE GOAT AND PRIAPIC ORGIES.

191. Though the Greek writers call the deity who was represented by the sacred goat at Mendes, *Pan*, he more exactly answers to Priapus, or the generative attribute considered abstractedly;[744] which was usually represented in Ægypt, as well as in Greece, by the phallus only.[745] This deity was honored with a place in most of their temples,[746] as the lingam is in those of the Hindus; and all the hereditary priests were initiated or consecrated to him, before they assumed the sacerdotal office:[747] for he was considered as a sort of accessory attribute to all the other divine personifications, the great end and purpose of whose existence was generation or production.[748] A part of the worship offered both to the goat Mendes, and the bull Apis, consisted in the women tendering their persons to him, which it seems the former often accepted, though the taste of the latter was too correct.[749] An attempt

[740] *Bronzi d'Ercolano*, tav. xciii.

[741] PETRONIUS: *Satyriacon*, 136–7. Published in the *Bohn Library*.

[742] See coins of Clazomenæ in Pelleria, and the Hunterian Museum.

[743] OLAUS RUDBECKIUS: *Atlantica*, part II. v. Also OLAUS MAGNUSON: ix. 15.

[744] DIODORUS SICULUS: i. "They say that the Egyptians employed the goat as the Priapus was employed by the Greeks, to signify the sexual parts."

[745] R. PAYNE KNIGHT: "*The Worship of Priapus.*"

DIODORUS SICULUS: i.

[746] *Worship of Priapus.* Also DIODORUS SICULUS.

[747] DIODORUS SICULUS: i. "The priests assuming the hereditary sacerdotal rank in Egypt, are first initiated into the sacred Mysteries of this god."

[748] INMAN: *Ancient Faiths Embodied in Ancient Names*, vols. i. ii.; also *Ancient Pagan and Modern Christian Symbolism.*

[749] PINDAR: See STRABO: xvii.

"By the Mendesian steep, at the border of the sea,
The horn of the Nile where herded goats mingle with women."

HERODOTUS: ii. "A goat copulated publicly with a woman at a public assembly of men."

DIODORUS SICULUS: i. "In the prescribed forty days the women only saw him (Apis) standing before his face, and raising their clothes they ex-

seems to have been made, in early times, to introduce similar acts of devotion into Italy; for when the oracle of Juno was consulted upon the long-continued barrenness of the Roman matrons, its answer was, "*Iliadas matres caper hirtus inito :*"[750] but these mystic refinements not being understood by that rude people, they could think of no other way of fulfilling the mandate, than sacrificing a goat, and applying the skin, cut into thongs, to the bare backs of the ladies:

——— Jussæ sua terga maritæ
Pellibus exsectis percutienda dabant;

which, however, had the desired effect:

Virque pater subito, nuptaque mater erat.[751]

At Mendes female goats were also held sacred, as symbols of the passive generative attribute;[752] and on Grecian monuments of art, we often find caprine satyrs of that sex. The fable of Jupiter having been suckled by a goat, probably arose from some emblematical composition, the true explanation of which was only known to the initiated. Such was Juno Sospita of Lanuvium, near Rome, whose goat-skin dress signified the same as her title; and who, on a votive car of very ancient Etruscan work found near Perugia, appears exactly in the form described by Cicero, as the associate of Hercules dressed in the lion's skin, or the Destroyer.[753]

THE COMPOSITE SYMBOLS.

192. The Greeks frequently combined the symbolical animals, especially in engravings upon gems, where we often find the forms of the ram, goat, horse, cock, and various others, blended into one, so as to form Pantheic compositions, signifying the various attributes and modes of action of the Deity.[754]

hibited their sexual parts; but the rest of the time, it was forbidden them to come into the presence of the divinity."

PLUTARCH: *Brute Beasts Making Use of Reason*, 5. GRYLLUS: "The Mendesian goat in Ægypt, which is reported to have been shut up with several beautiful women, yet never to have offered copulation with them, but when he was at liberty, with a lustful fury flew upon the she-goats."

[750] "Let the rough goat approach the Trojan matrons."

[751] OVID: *Fasti*, ii. "Speedily the man a father, the wife a mother was."

See *Tracts on Flagellations*, collected by the late Henry Buckle; also *The Merry Sisters of St. Bridget*, etc.

[752] STRABO: xvii. "The Mendesians revere the goat, especially the male."

HERODOTUS: ii. 46. "The Mendesians hold all goats in veneration, but the male more than the female."

[753] CICERO: *Nature of the Gods*, i. 29. "With goat-skin, spear, shield, and with open buskins."

[754] Found in numerous gems copied in Mr. Knight's *Treatise upon the Worship of Priapus;* but never upon coins.

Cupid is sometimes represented wielding the mask of Pan, and sometimes playing upon a lyre, while sitting upon the back of a lion;[755] devices of which the enigmatical meaning has been already sufficiently explained in the explanations of the component parts. The Hindus, and other nations of the eastern parts of Asia, expressed similar combinations of attributes by symbols loosely connected, and figures unskilfully composed of many heads, legs, arms, etc.; which appear from the epithets *hundred-headed*, *hundred-handed*, etc., so frequent in the old Greek poets, to have been not wholly unknown to them; though the objects to which they are applied, prove that their ideas were taken from figures which they did not understand, and which they therefore exaggerated into fabulous monsters,[756] the enemies or arbitrators of their own gods. Such symbolical figures may, perhaps, have been worshipped in the western parts of Asia, when the Greeks first settled there; of which the Diana of Ephesus appears to have been a remain: for both her temple and that of the Apollo Didymæus were long anterior to the Ionian emigration;[757] though the composite images of the latter, which now exist, are, as before observed, among the most refined productions of Grecian taste and elegance. A Pantheistic bust of this kind is engraved in plates lv. and lvi. of vol. i. of the *Select Specimens*, having the dewlaps of a goat, the ears of a bull, and the claws of a crab placed as horns upon his head. The hair appears wet; and out of the temples spring fish, while the whole of the face and breast is covered with foliage that seems to grow from the flesh; signifying the result of this combination of attributes in fertilising and organising matter. The Bacchus *Dendrites*, and Neptune *Phultalmios*,[758] the one the principle of vegetation in trees, and the other in plants, were probably represented by composite symbolical images of this kind.

[755] See Florentine Museum.

[756] HOMER: *Iliad*, i. [Bryant's Translation]:

"Thou didst come and loose
His bonds, and call up to the Olympian heights
The hundred-handed, whom the immortal gods
Have named Briareus, but the sons of men Ægeon."

See also PINDAR: *Pythia*, i. and viii.

Such figures were also employed in the mythological sculpture and other representations of ancient Egypt.

Berosus notices these composite symbols in the temple of Bel at Babylon.

[757] PAUSANIAS: *Achaia*, ii. 4. "The sanctuary of Apollo in Didymi and the oracle are more ancient than any other building among the Ionians; much older still than the Ephesian Artemis, among the Ionians."

[758] PLUTARCH: *Symposiacs*, v. 3. "Thus began the enquiry why the ancients dedicated the pine to Poseidon and Dionysus. As for my part it did not seem incongruous to me, for both the gods seem to preside over the moist seminal and generative prin-

CYBELÊ COMBINED WITH DEITIES OF OTHER WORSHIPS.

193. A female Pantheistic figure in silver with the borders of the drapery plated with gold, and the whole finished in a manner surpassing almost anything extant, was among the things found at Macon on the Saone, in the year 1764, and published by Count Caylus.[759] It represents Cybelê, the universal Mother, with the mural crown on her head, and the wings of pervasion growing from her shoulders, mixing the productive elements of heat and moisture, by making a libation upon the flames of an altar from a golden patera, with the usual knob in the centre of it, representing, probably, the lingam. On each side of her head is one of the Dioscuri, signifying the alternate influence of the diurnal and nocturnal sun; and, upon a crescent supported by the tips of her wings, are the seven planets, each signified by a bust of its presiding deity resting upon a globe, and placed in the order of the days of the week named after them. In her left hand she holds two cornucopiæ, to signify the result of her operation on the two hemispheres of the Earth; and upon them are the busts of Apollo and Diana, the presiding deities of those hemispheres, with a golden disk, intersected by two transverse lines, such as is observable on other pieces of ancient art, and such as the barbarians of the North employed to represent the solar year, divided into four parts,[760] at the back of each.

DAYS OF THE WEEK NAMED AFTER ASTRAL DIVINITIES.

194. How the days of the week came to be called by the names of the planets, or why the planets were thus placed in an order so different from that of nature, and even from that in which any theorist ever has placed them, is difficult to conjecture. The earliest notice of it in any ancient writing now extant, is in the work of an historian of the beginning of the third century of Christianity;[761] who says that it was unknown to the Greeks, and borrowed by the Romans from other nations, who divided the planets on this occasion by a sort of musical

ciple; and to the Poseidon Phytalmios (nourisher of plants) and Dionysus Dendrites (patron of trees) all the Greeks sacrifice."

[759] Vol. VII. pl. lxxi.

The plated parts remain entire. The picture and several other small ones in silver, found with it, came into Mr. Knight's possession.

[760] OLAUS RUDBECKIUS; *Atlantica*, vols. i. p. 90 and ii. p. 212, fig. 4, and pp. 161, 162.

[761] The part of Plutarch's *Symposiacs*, in which it was discussed, is unfortunately lost.

scale, beginning with Saturn, the most remote from the centre, and then passing over two to the Sun, and two more to the Moon, and so on, till the arrangement of the week was complete as at present, only beginning with the day which now stands last. Other explanations are given, both by the same and by later writers; but as they appear to us to be still more remote from probability, it will be sufficient to refer to them, without entering into further details.[762] Perhaps the difficulty has arisen from a confusion between the deities and the planets; the ancient nations of the North having consecrated each day of the week to some principal personage of their mythology, and called it after his name, beginning with Loki or Saturn, and ending with Freya or Venus: whence, when these, or the corresponding names in other languages, were applied both to the planets and to the days of the week consecrated to them, the ancient mythological order of the titles was retained, though the ideas expressed by them were no longer religious, but astronomical. Perhaps, too, it may be accounted for from the Ptolemaic system; according to which the order of the planets was, Saturn, Jupiter, Mars, the Sun, Venus, Mercury, the Moon: for if the natural day consisted of twenty-four hours, and each hour was under the influence of a planet in succession, and the first hour of Saturday be sacred to Saturn, the eighth, fifteenth, and twenty-second, will be so likewise; so that the twenty-third will belong to Jupiter, the twenty-fourth to Mars, and the first hour of the next day to the Sun. In the same manner, the first hour of the ensuing day will belong to the Moon, and so on through the week, according to the seemingly capricious order in which all nations, using the hebdomadal computation of time, have placed them.

DISA, THE ISIS OF NORTHERN EUROPE.

195. The Disa or Isa of the North was represented by a conical figure enveloped in a net, similar to the *cortina* of Apollo on the medals of Cos, Chersonesus in Crete, Naples in Italy, and the Syrian kings; but instead of having the serpent coiled round it, as in the first, or some symbol or figure of Apollo placed upon it, as in the rest, it is terminated in a human head.[763] This goddess is unquestionably the Isis whom

[762] CASS. DION.: xxxvi. p. 37. HYDE'S: *De Relig. Vet Persar.* v.

[763] OLAUS RUDBECKIUS: *Atlantica*, II. v. page 219.

the ancient Suevi, according to Tacitus, worshipped ;[764] for the initial letter of the first name appears to be an article or prefix joined to it; and the Ægyptian Isis was occasionally represented enveloped in a net, exactly as the Scandinavian goddess was at Upsal.[765] This goddess is delineated on the sacred drums of the Laplanders, accompanied by a child, similar to the Horus of the Ægyptians, who so often appears in the lap of Isis on the religious monuments of that people.[766] The ancient Muscovites also worshipped a sacred group, composed of an old woman with one male child in her lap and another standing by her, which probably represented Isis and her offspring. They had likewise another idol, called *the golden heifer*, which seems to have been the animal symbol of the same personage.[767]

196. Common observation would teach the inhabitants of polar climates that the primitive state of water was ice; the name of which, in all the Northern dialects, has so near an affinity with that of the goddess, that there can be no doubt of their having been originally the same, though it is equally a title of the corresponding personification in the East Indies. The conical form also unquestionably means the egg; there being in the Albani collection a statue of Apollo sitting upon a great number of eggs, with a serpent coiled round them, exactly as he is upon the vailed cone or cortina, round which the serpent is occasionally coiled, upon the coins before cited. A conic pile of eggs is also placed by the statue of him, draped, as he appears on a silver tetradrachm of Lampsacus,[768] engraved in pl. lxii. of vol. i. of the *Select Specimens*.

THE PILLAR-STONES.

197. Stones of a similar conical form are represented upon the colonial medals of Tyre, and called *ambrosial stones*; from which, probably, came the *amberics*, so frequent all over the the Northern hemisphere. These, from the remains still extant, appear to have been composed of one of these cones set into the ground, with another stone placed upon the point of it, and so nicely balanced, that the wind could move it, though so ponderous that no human force, unaided by machinery, can displace it; whence they are now called *logging rocks*, and

[764] TACITUS: *Germany*, c. ix.
[765] *Isiac Table*; also OLAUS RUDBECKIUS: *Atlantica*, v. pp. 209, 210.
[766] OLAUS RUDBECKIUS: *Atlantica*, II. v. page 280.
[767] OLAUS RUDBECKIUS: *Atlantica*, II. vi. pp. 512, 513.
[768] In the cabinet of Mr. Payne Knight.

pendre stones,[769] as they were anciently *living stones*, and *stones of God*;[770] titles, which differ but little in meaning from that on the Tyrian coins. Damascius saw several of them in the neighborhood of Heliopolis or Baalbek, in Syria; particularly one which was then moved by the wind;[771] and they are equally found in the Western extremities of Europe, and the Eastern extremities of Asia, in Britain, and in China.[772] Probably the stone which the patriarch Jacob anointed with oil, according to a mode of worship once generally practiced,[773] as it still is by the Hindus, was of this kind.[774] Such immense masses being moved by causes seeming so inadequate, must naturally have conveyed the idea of spontaneous motion to ignorant observers, and persuaded them that they were animated by an emanation of the vital spirit: whence they were consulted as oracles, the responses of which could always be easily obtained by interpreting the different oscillatory movements into nods of approbation and dissent. The figures of the *Apollo Didymæus*, on the Syrian coins before mentioned, are placed sitting upon the point of the cone, where the more rude and primitive symbol of the logging rock is found poised: and we are told, in a passage before cited, that the oracle of this god near Miletus existed before the emigration of the Ionian colonies: that is, more than eleven hundred years before the Christian era: wherefore we are persuaded that it was originally nothing more than one of these *baitulia* or symbolical groups; which the luxury of wealth and refinement of art gradually changed into a most magnificent temple and most elegant statue.

CAIRNS OR HILLOCKS AT CROSS-ROADS TO CONSECRATE THE SPOT.

198. There were anciently other sacred piles of stones, equally or perhaps more frequent all over the North, called by the Greeks *Lophoi Hermaioi* or *hillocks of Mercury*;[776] of

[769] NORDEN: *Cornwall*, p. 79.

[770] "Stones ensouled and Baitulia." PSEUDO-SANCHON.: *Frag. apud Eusebium*. The last title, *Baitulia*, seems to be a corruption of the scriptural name Bethel.

[771] DAMASCIUS: *Vita Isidori*. "I saw the *Bætulium* moving in the air."

[772] NORDEN: *Cornwall*, page 79. KIRCHER: *China Illustrated*, page 270.

[773] CLEM. ALEX.: *Miscellanies*, vii. 713: ARNNOBIUS: i.; HERODIAN: *In Macrino*.

[774] *Genesis*, xxviii. 22. "And this stone which I have set up for a pillar, shall be God's House (Beth-El)." A *temenos* or enclosure was also made there; and subsequently a sacred Calf set up, which was afterward carried away and placed in the Museum of the king of Assyria. *Hosea*, x. 6.

[775] HOMER: *Odyssey*, xviii. "Beyond the city where is a Hermaic

whom they were probably the original symbols. They were placed by the sides, or in the points of intersection, of roads; where every traveller that passed, threw a stone upon them in honor of Mercury, the guardian of all ways or general conductor;[776] and there can be no doubt that many of the ancient crosses observable in such situations were erected upon them; their pyramidal form affording a commodious base, and the substituting of a new object being the most obvious and usual remedy for such kind of superstition. The figures of this god sitting upon fragments of rock or piles of stone, one of which has been already cited, are probably more elegant and refined modes of signifying the same ideas.

VENUS-ARCHITIS, THE ASHTORETH OF THE OLD TESTAMENT.

199. The old Pelasgian Hermes of the Athenians consisted, as before observed, of a human head placed upon an inverted obelisk with a phallus; of which several are extant; as also a female draped figure terminating below in the same square form. These seem to be of the *Venus-Architis*, or primitive Venus; of whom there was a statue in wood at Delos, supposed to be the work of Dædalus;[777] and another in a temple upon Mount Libanus, of which Macrobius's description exactly corresponds with the figures now extant; of which one is given in pl. lviii. of vol. i. of the *Select Specimens*. "Her appearance," he says, "was melancholy, her head covered, and her face sustained by her left hand, which was concealed under her garment."[778] Some of these figures have the mystic title *Aspasia* upon them, signifying perhaps the welcome or gratulation to the returning spring: for they evidently represent nature in winter, still sustained by the inverted obelisk, the emanation of the sun pointed downward, but having all her powers enveloped in gloom and sadness. Some of these figures were probably, like the Paphian Venus, double-sexed; whence arose the Hermaphrodite, afterward represented under more elegant forms; accounted for as usual by poetical fables.

cairn" or *lophos*. The expression is doubtless an interpolation. The cairns, pillars, and obelisks, erected at the crossings of streets (*Jeremiah*, xi. 13) were regarded as consecrating those places. It is a curious result that the change of religion has rendered the same spots unhallowed, and that accordingly suicides and criminals that might not be buried in "holy ground," were deposited at the cross-roads."—A. W.

[776] *Anthology*, i. *Epigramm* 12. PHURNUTUS: *Nature of the Gods*.

[777] PAUSANIAS: *Bœotia*, xi. 12. "The Delians have a statue of Aphroditê (by Dædalus), which is a four-sided figure to the feet."

[778] MACROBIUS: *Saturnalia*, i. 21. "Capite obnupto, specie tristi, faciem manu læva intra amictam sustinens."

Occasionally the attribute seems to be signified by the cap and wings of Mercury.

ALLEGORICAL SYMBOLS AND STORIES EXPLAINED IN THE MYSTERIES.

200. The symbol of the ram was, it seems, explained in the Eleusinian Mysteries,[779] and the nature and history of the Pelasgian Mercury in those of Samothrace;[780] the device on whose coins is his emblem either of the ram or the cock,[781] and where he was distinguished by the mystic title *Casmilus* or *Cadmilus*;[782] of which, probably, the Latin word Camillus and the Greek name of the fabulous hero Cadmus, are equally abbreviations:[783] for the stories of this hero being married to Harmonia, the daughter of Mars and Venus, and of both him and his wife being turned into serpents, are clearly allegorical; and it is more probable that the colony which occupied

[779] PAUSANIAS: ii. 3.

[780] HERODOTUS: ii. 51. "The peculiarity which the Greeks observe in their statues of Mercury they did not derive from the Egyptians, but from the Pelasgi. Whoever has been initiated into the Mysteries of the Cabeiri will understand what I mean. The Samothracians received these Mysteries from the Pelasgi, who before they went to live in Attica, were dwellers in Samothrace, and imparted their religious ceremonies to the inhabitants. The Athenians, then, who were first of all the Greeks to make their statues of Mercury in this way, learnt the practice from the Pelasgians; and by this people a religious account of the matter is given, which is explained in the Samothracian Mysteries."

[781] *Hunterian Museum:* table xlvi. fig. 21. Also coins belonging to Mr. Knight.

[782] *Scholiast upon Apollonius Rhodius:* Book I. v. 917. "They are initiated into the Mysteries of the Cabeiri in Samothrace, whose names Mnaseas tells us. They are four in number: Axieros, Axiokersa, Axiokersos. Axieros is Demeter; Axiokersa is Persephonê, and Axiokersos is Hades or Pluto. The fourth placed in the number, Casmilus, is Hermes as Dionysidorus relates." . . . "They add also a fourth, Kadmilus (Kadmiel), who is Hermes."

[783] LYCOPHRON: v. 162. "Kadmilus, the Bœotian Hermes," or Mercury. The *Scholium* upon the same, says, "by syncope, Cadmus."

These annotations are "clear as mud." Their most prominent idea is a *theocrasy*, by which several deities, as they are popularly understood, are reduced to a few personages. Cadmillus is made to include the Theban Serpent-god, Cadmus, the Thoth of Egypt, the Hermes of the Greeks, and the Emeph or Æsculapius of the Alexandrians and Phœnicians. The other Cabeirians embrace the gods of the universe, of generation and destruction, whether represented by Astartê, Demeter, Cybelê, or Isis, not excepting Europa and Persephonê; also Osiris, Pluto, and the judges of the Underworld. It is hardly prudent to give an opinion where men so able and accomplished have differed; nevertheless, it appears from the comparing of evidence, the Cabeirian like other sacred Orgies, were somewhat changed in different countries, but were substantially alike. They involve the leading idea of the Eleusinian and Sabazian Mysteries, and a portion of the mythological history. The same dances upon the supposed plan of the planetary system, wailing for the First-Born, dividing and occupying of the earth, and the introduction of the arts, characterise these rites. We suppose, therefore,

Thebes, were called Cadmeians from the title of their deity than from the name of their chief.

THE PALM-TREE SYMBOL.

201. The Ægyptian Mercury, or Thoth, carried a branch of palm in his hand, which his priests also wore in their sandals,[784] probably as a badge of their consecration to immortality: for this tree is mentioned in the *Orphic Poems* as proverbial for longevity, and was the only one known to the ancients, which never changed its leaves; all other evergreens shedding them, though not regularly nor all at once.[785] It has also the property of flourishing in the most parched and dry situations, where no other large trees will grow; and therefore might naturally have been adopted as a vegetable symbol of the sun, whence it frequently accompanies the horse on the coins of Carthage;[786] and in the Corinthian sacristy in the temple at Delphi was a bronze palm-tree with frogs and water-snakes round its root, signifying the sun fed by humidity.[787] The pillars in many ancient Ægyptian temples represent palm-trees with their branches lopped off; and it is probable that the palm-trees in the temple of Solomon were pillars

that they comprehended the old Asiatic Pagan system of Fire and Serpent worship, which the Phœnicians diffused over Asia, Syria, and Palestine, and conveyed to their colonies in other regions of the world; and it is probable that the Babylonians had the same. The other Mysteries were imitations.—A. W.

[784] APULEIUS: *The Golden Ass*, ii. xi.

[785] PLUTARCH: *Symposiacs*, viii. 4. "The palm, never shedding its foliage, is continually adorned with the same green. This power of the tree men think agreeable to and fit for representing victory."

[786] GESNERIUS: table lxxxiv. figs. 40, 43.

INMAN: *Ancient Faiths Embodied in Ancient Names*, ii. 448, 449. "On ancient coins it figured largely alone, or associated with some female symbol. It typified the male Creator, who was represented as an upright stone, a pillar, a round tower, a tree stump, an oak-tree, a pine-tree, a maypole, a spire, an obelisk, a minaret, and the like. . . . In a curious drawing which is copied from MAURICE'S *Indian Antiquities*, vol. vi. p. 273, and which represents a Phœnician coin, a tree resembling the palm is depicted, surrounded by the serpent, and standing between two stones; below is an altar apparently to the sacred Triad."

The Greek term for palm, *Phœnix*, is also the designation of Phœnicia, the land of palm trees; and one title of the deity was Baal-Tamar, or Lord of the Palm. The designation appears to have been originally one of honor. The royal shepherds of Egypt were called Phœnicians and Hellenes, and Phœnix is said to have come from Egypt to Tyre. It was originally a title of men of rank, like the Anakim or Sons of Anak in Palestine, and the *Anax andron* or king of men in the *Iliad*. Bacchus is also called Ph-anax or Phœnician, the god of the palm. The use of the palm at triumphs was a testimony to royal, or at least, noble rank.—A. W.

[787] PLUTARCH: *Pythagorean Dialogues*. "The Creator (Demiurgus) figuratively derived from the principle of moisture (or the female principle) the nourishment of the sun, generated existence and caloric."

of the same form;[788] that prince having admitted many profane symbols among the ornaments of his sacred edifice. The palm-tree at Delos, sacred to Apollo and Diana, is mentioned in the *Odyssey*;[789] and it seems probable that the games and other exercises performed in honor of those deities, in which the palm, the laurel, and other symbolical plants were the distinctions of victory, were originally mystic representations of the attributes and modes of action of the divine nature. Such the dances unquestionably were: for when performed in honor of the gods, they consisted chiefly of imitative exhibitions of the symbolical figures, under which they were represented by the artists.[790] Simple mimicry seems also to have formed a part of the very ancient games celebrated by the Ionians at Delos,[791] from which, probably, came dramatic poetry; the old comedy principally consisting of imitations, not only of individual men, but of the animals employed as symbols of the Deity.[792] Of this kind are the comedies of the *Birds*, the *Frogs*, the *Wasps*, etc.; the choral parts of which were recited by persons who were disguised in imitation of those different animals, and who mimicked their notes while chanting or singing the parts.[793] From a passage of Æschylus, preserved by Strabo, it appears that similar imitations were practiced in the mystic ceremonies,[794] which may have been a reason for their gradual disuse upon all common occasions.

BOXING A FEATURE OF THE MYSTIC WORSHIP.

202. The symbolical meaning of the olive, the fir, and the

[788] POCOCKE: *Travels in the East*, i. p. 217.

[789] HOMER: *Odyssey*, vi. 162. "I saw such a young shoot of a palm growing up in Delos near the altar of Apollo."

[790] PLUTARCH: *Symposiacs*, ix. 15, "Dancing is made up of motion and manner, as a song is of sounds and sobs. The motions they call *phorai* and the gestures and likeness to which the motions tend, they descriminate *sebemata*; as for instance, when they represent the figure of Apollo, Pan, or any of the Bacchæ."

See also O'BRIEN: *Round Towers of Ireland*, p. 237. "The god had compassion, and danced; and the sun, moon and stars danced with him."

Also JUDGES, xxi. 19–23.

[791] HOMER: *Hymn to Apollo*. "There the long-trained Ionians are assembled in honor of thee, with their children and respected wives. They delight thee with boxing, dancing, and song, when they begin the contest. . . . The Delian girls, the servants of the Far-Shooter, after they have first chanted hymns to Apollo, and to Leto and shaft-rejoicing Artemis, calling to mind the heroes and heroines of old, sing an ode and charm the crowds of men. They ken how to imitate the voices and modulation of all; so that each man could say that he had himself spoken, so beautiful an imitation had been made of them."

[792] See ARISTOPHANES: *Horses*, line 520.

[793] ARISTOPHANES: *Frogs*, line 209.

[794] ÆSCHYLUS: see *Strabo*, x. p. 721.

apples, the honorary rewards in the Olympic, Isthmian, and Pythian games, has been already noticed; and the parsley, which formed the crown of the Roman victors, was equally a mystic plant; it being represented on coins in the same manner as the fig-leaf, and with the same signification,[795] probably on account of a peculiar influence, which it is still supposed to have upon the female constitution. This connection of the games with the mystic worship was probably one cause of the momentous importance attached to success in them; which is frequently spoken of by persons of the highest rank, as the most splendid object of human ambition;[796] and we accordingly find the proud city of Syracuse bribing a citizen of Caulonia to renounce his own country and proclaim himself of theirs, that they might have the glory of a prize which he had obtained.[797] When Exænetus of Agrigentum won the race in the ninety-second Olympiad, he was escorted into his native city by three hundred chariots;[798] and Theagenes the Thasian, the Achilles of his age, who long possessed unrivalled superiority in all exercises of bodily strength and agility, so as to have been crowned fourteen hundred times, was canonised as a hero or demigod, had statues erected to him in various parts of Greece, and received divine worship; which he further proved himself worthy of, by miraculous favors obtained at his altars. Euthymus, too, who was equally eminent as a boxer, having won a great number of prizes, and contended once even against Theagenes with doubtful success, was rewarded with equal or even greater honors: for he was deified by command of the oracle even before his death;[799] being thus elevated to a rank, which fear has often prostituted to power, but which unawed respect gave to merit in this instance only; and it is peculiarly degrading to popular favor and flattery that in this instance it should have been given not to the labors of a statesman or the wisdom of a legislator, but to the dexterity of a boxer.

"The Psalm resounds,
The Bull-voiced mimes striking terror with their mystic cries:
With the drum an Echo
As of thunder under ground, is produced,
Making all things tremble."

[795] HESYCHIUS: "Parsley, the feminine."

[796] PLATO: *The Republic*, v. chap. 15. "That most blessed life which those live who gain the Olympic prizes."
See also SOPHOCLES: *Electra*.

[797] PAUSANIAS: vi. 3.

[798] DIODORUS SICULUS: xiii. 82.

[799] PLINY: vii. 47.
Boxing, being itself a part of the ancient worship, those who perished in the contests were regarded as sacrifices to the gods, as probably were those who perished by the gladiators. All these exhibitions were religious rather than for diversion, solely or principally. It must be remembered that human victims were offered in one form or another in Rome, Africa, Asia, and Greece, till long after the Christian Era.—A. W.

NOBLE QUALITIES CONSIDERED AS THE PRODUCT OF DIVINE EMANATION.

203. This custom of canonising or deifying men seems to have arisen from that general source of ancient rites and opinions, the system of emanations, according to which all were supposed to partake of the divine essence, but not in an equal degree: whence, while a few simple rites, faintly expressive of religious veneration, where performed in honor of all the dead,[800] a direct and explicit worship was paid to the shades of certain individuals renowned for either great virtues or great vices, which, if equally energetic, equally dazzle and overawe the gaping multitude.[801] Everything being derived, according to this system, from the Deity, the commanding talents and splendid qualities of particular persons were naturally supposed to proceed from particular emanations; whence such persons were, even while living, honored with divine titles expressive of those particular attributes of the Deity, with which they seemed to be peculiarly favored.[802] Such titles were, however, in many instances given soon after birth; children being named after the divine personifications, as a sort of consecration to their protection. The founder of the Persian monarchy was called by a name, which in their language signified the sun;[803] and there is no doubt that many of the ancient kings of Ægypt had names of the same kind,[804] which have helped to confound history with allegory; although the Ægyptians, prior to their subjection to the Macedonians, never wor-

[800] HOMER: *Odyssey*, x. 6.

[801] PLUTARCH: *Sentiments which delighted Philosophers*, i. 8. "Thales, Pythagoras, Plato and the Stoics, consider the *dæmons* to be psychical beings; that the *heroes* are souls separated from the bodies; some are good and some bad: the good, the good souls, and the bad, those whose souls are worthless."

[802] PINDAR: *Nemeæ*.

"One race of men, one of gods—
From one mother we both breathe,
All power is held separated."

[803] CTESIAS: *Persica*. "They took his name from the sun."
PLUTARCH: *Artaxerxes*. "The Persians call the sun Cyrus."
HESYCHIUS. "The Persians say that Cyrus (Kuros) means the sun."
RAWLINSON: *Herodotus*, vi. *Appendix*, Note A. "Cyrus, (Old Persian Kurush.) This word was generally supposed by the Greeks to mean 'the sun'; *i.e.* it was identified with the Sanscrit *Surya*, Zend *Hware*, modern Persian, *Khur*. It is now suspected that this identification was a mistake, as the old Persian, *K* never replaces the Sanscrit *S*. The name is more properly compared with the Sanscrit *Kuru*, which was a popular title among the Aryan race before the separation of the Median and Persian branches, but of which the etymology is unknown."

[804] JABLONSKI: *Pantheon of Egypt*.

shipped them, nor any heroes or canonised mortals whatsoever.[805]

NAMES OF GODS CONFERRED UPON DISTINGUISHED MEN.

204. "During the Pagan state of the Irish," says a learned antiquary of that country, "every child at his birth received a name generally from some imaginary divinity; under whose protection it was supposed to be: but this name was seldom retained longer than the state of infancy; from which period it was generally changed for others arising from some perfection or imperfection of the body; the disposition or quality of the mind; achievements in war or the chase; the place of birth, residence, etc." [806] When these descriptive titles exactly accorded with those previously imposed, and derived from the personified attributes of the Deity, both were naturally confounded, and the limited excellences of man thus occasionally placed in the same rank with the boundless perfections of God. The same custom still prevails among the Hindus, who, when a child is ten days old, give him the name of one of their Deities, to whose favor they think by this means to recommend him; [807] whence the same medley of historical tradition and physical allegory fills up their popular creed, as filled that of the Greeks and other nations. The ancient theism of the North seems also to have been corrupted by the conqueror Odin assuming the title of the supreme God, and giving those of other subordinate attributes to his children and captains; [808] which are, however, all occasionally applied to him: [809] for the Scandinavians, like the Greeks, seem sometimes to have joined, and sometimes to have separated the personifications; so that they sometimes worshipped several gods, and sometimes only one god with several names.

205. Historical tradition has transmitted to us accounts of several ancient kings, who bore the Greek name of Jupiter; [810]

[805] HERODOTUS, ii. 50. "The Egyptians pay no divine honor to heroes." See also §§ 142, 143.

[806] *Collectan. Hibern.* No. xi. p. 259.

[807] SONNERAT: *Voyage aux Indies*, T. 1, p. 84.

[808] MALLET: *Introd. a l'Hist. de Danemarc.*

[809] EDD. SÆMON: *Grunnismal*, liii.

Odinus ego nunc nominor;
Yggus modor nominabar;
Vocabar *Thundus* ante id,
Vacus et *Skilfingus*,
Vafodas et *Hoopta-tyr*
Gautus et *Ial-us* inter Deos,
Ossier et *Suafner*,
Quos puta factor esse
Omnes *ex uno me*.

[810] PAUSANIAS: *Messina*, xxxiii. 2. The names of the individuals in the Hebrew Scriptures were often designations of the Supreme Being; especially those of the Book of *Genesis*.—A. W.

which signifying *Awe* or *Terror*, would naturally be assumed by tyrants, who wished to inspire such sentiments. The ancient Bacchus was said to have been the son of Jupiter by Ceres or Proserpina;[811] that is, in plain language, the result of the æthereal spirit operating upon the Earth, or its pervading Heat: but a real or fictitious hero, having been honored with his name in the Cadmeian colony of Thebes, was by degrees confounded with him in the popular mythology, and fabled to have been raised up by Jupiter to replace him after he had been slain by the Titans;[812] as Atys and Adonis were

[811] DIODORUS SICULUS: iii. "They say that the god, the offspring of Zeus and Demeter, was torn to pieces." Demeter and not Proserpina was mentioned by older writers.

ARRIAN: ii. "The Athenians worship Dionysus, the son of Zeus and Korê—that other Dionysus; and the Iacchus of the Mysteries, this Dionysus and not the Theban one, is celebrated with chanting." Mr. Knight aptly remarks that "an Attic writer during the independence of the Republic would not have dared to say so much." But the introduction of Macedonian influence had had its full effect when Arrian wrote; and the Orphic rites were superseding the Eleusinian. Hence the appeal of Nonnus: *Dionysiacs*, xxxi.

"Let not Athens hymn the new Bacchus;
Let him not obtain honor like the Eleusinian Bacchus;
Let him not change the mysteries of the former Bacchus,
Nor dishonor the basket of the autumnal fruits of Demeter."

DIODORUS SICULUS: iv. p. 148. "Certain mythologists narrate that there had been another Dionysus born, much more venerable in time than this one. They say that Dionysus was the son of Zeus and Persephonê, and that some also named him Sæbazius; whose birth, sacrifices, nocturnal worship and hidden rites, they introduce to the attention because of shame at the unlimited intercourse which follows."

PLUTARCH: *Symposiacs*, iv. 6. "I think that the festival of the Sabbath is not wholly without relation to the festival of Dionysus. Even now, many call the Bacchi by the designation of Sabbi; and this very word is uttered when celebrating the Orgies of the god. One might say that the name was derived from a certain *sobesis* or pompous movement which characterises those celebrating the Bacchic rites."

[812] NONNUS: *Dionysiacs*, v.

"Zeus, who reigns on high, desires to rear
Another Bacchus, the copy of old Dionysus, bull-formed,
Unfortunate Zagreus, still loved,
Whom Persephoneia brought forth to the dracontian bed of Zeus."

The Orphic legend which is here cited, makes Dionysus-Zagreus the son of Zeus or Jupiter, begotten by him in the form of the sacred Dragon upon Korê, said by some to be his daughter by Ceres or Demeter, and by others to be Demeter herself. Nonnus adopts the former idea and styles her Korê-Persephoneia. Zeus had destined this child for King of Heaven, and placed him in charge of Apollo and the Curetes, the ancient priest-caste of Greece, Crete, and Phrygia. But the Titans, incited by Hera, disguised themselves under a coat of plaster, and finding the child examining a mirror, attacked him and tore him into seven pieces. Pallas-Athena rescued his heart which Zeus swallowed, and thus received again into himself the soul of the child, to be born anew in the person of the second Dionysus, the son of Semelê. It is easy to perceive from this legend the doctrine of metempsychosis or transmigration of souls, which was a part of the Orphic and Pythagorean doctrines, and doubtless came from the East. E. Pococke uses this story to illustrate his idea of an ancient Lama-hierarchy in Greece of which Zeus was the chief-pontiff. Zagreus or Chakras (universal sovereign) his son by Korê-Persephoneia (or Parasou-pani Durga), his contemplated

by the Boar, and Osiris by Typhon; symbolical tales which have been already noticed. The mystic deity was however duly distinguished as an object of public worship in the temples; where he was associated by the Greeks with Ceres and Proserpina,[813] and by the Romans with Ceres and Libera (who was their Proserpina), the reason for which, as the Stoic interlocutor observes in Cicero's *Dialogue on the Nature of the Gods*, was explained in the Mysteries.[814]

CONFUSION OF PERSONAGES AND OF THE ALLEGORIES.

206. The sons of Tyndarus, Castor and Pollux, were by the same means confounded with the ancient personifications of the diurnal and nocturnal sun, or of the morning and evening star;[815] the symbols of whose attributes, the two oval or conical caps, were interpreted to signify their birth from Leda's egg, a fable engrafted upon the old allegory subsequent to the Homeric times; the four lines alluding to the deification of the brothers of Helen in the *Odyssey* being undoubtedly spurious though extremely beautiful.[816] Perseus is probably an entirely fictitious and allegorical personage; for there is no mention of him in either of the Homeric poems; and his name is a title of the sun,[817] and his image the composite symbol of the griffin humanised. Theseus appears likewise to be a personage

successor, having been murdered by the Titans was born again and made the heir-apparent (INDIA *in Greece*, xvii. pp. 265, 266).—A. W.

[813] PAUSANIAS: *Attica.* "The temple of Demeter is near by: She and the Daughter having statues, and Iacchus a torch." These seem to have been the Cabeiri.

CLEMENT of Alexandria: "The Demeter of Praxitiles, and Korê and the Iacchus of the Mysteries."

[814] CICERO: *The Nature of the Gods*, iii. 21.

[815] SEXTUS EMPIRICUS: ix. 37. "They say that the Tyndaridæ (Castor and Pollux) succeed to the glory of the Dioscuri who were formerly regarded as gods."

The Dioscuri were originally Phœnician divinities, the patrons of art and commerce. In Sanchoniathon, they are thus described: "To Sydyc (Tzadec) were born the Dioscuri, or Cabeiri, or Corybantes, or Samothracians; they first invented the mystic ship." This means evidently, even if it means no more, that the several rites observed in Phrygia and Asia, purporting to be originally from Samothrace, were substantially identical. The Grecian myth of Jupiter and Leda is but another version of the legend. Leda is the Mother Goddess, and brings forth to Tyndarus the Flame-God, or to Zeus the lord of æther, Castor, the Sun or Morning-star, Polydeukes, the Evening-star, and Helenê or Selenê, the Moon.—A. W.

[816] HOMER: *Odyssey*, xi. "The spurious passage (written by the interpolator with the F or digamma, shows that "both of these the fruitful earth detains alive; who, even beneath the earth, having honor from Zeus, sometimes live on alternate days, and sometimes again are dead, and they have obtained by lot honor equally with the [Cabeirian] gods."

[817] *Scholiast on Lycophron*: "Perseus, the Sun."

who started into being between the respective ages of the two Homeric poems; there being no mention of him in the genuine parts of the *Iliad*, though the Athenian genealogy is minutely detailed;[818] and he being only once slightly mentioned as the lover of Ariadne in the genuine parts of the *Odyssey*.[819] He seems, in reality, to be the Athenian personification of Hercules; he having the same symbols of the club and the lion's skin; and similar actions and adventures being attributed to him, many of which are manifestly allegorical; such as his conflict with the Minotaur, with the Centaurs, and with the Amazons.

MEN BEGOTTEN BY DIVINE WITHOUT HUMAN AGENCY.

207. This confusion of personages, arising from a confusion of names, was facilitated in its progress by the belief that the universal generative principle, or its subordinate emanations, might act in such a manner as that a female of the human species might be impregnated without the co-operation of a male;[820] and as this notion was extremely useful and convenient in concealing the frailties of women, quieting the jealousies of husbands, protecting the honor of families, and guarding with religious awe the power of bold usurpers, it was naturally cherished and promoted with much favor and industry. Men supposed to be produced in this supernatural way, would of course advance into life with strong confidence and high expectations; which generally realise their own views, when supported by even common courage and ability. Such were the founders of almost all the families distinguished in mythology; whose names being, like all other ancient names, descriptive titles, they were equally applicable to the personified attributes of the Deity: whence both became blended together,

[818] HOMER: *Iliad*, ii. 546–550.

[819] HOMER: *Odyssey*, xi. "Fair Ariadne, the daughter of Minos, whom Theseus once led from Crete to the soil of sacred Athens; but he did not enjoy her, for Artemis slew her in the island Dia, on account of the testimony of Dionysus."

[820] PLUTARCH: *Symposiacs*, viii. 1. "It is very fit that we should apply that to Plato:

> 'He seemed not sprung from mortal man, but God.'

But for my part, I apprehend that to beget, as well as to be begotten, is repugnant to the unchangeable nature of the deity. . . But I take heart again when I hear Plato call the eternal and unbegotten deity the Father and Creator of the universe and all other begotten things; not as if he parted with any sperm, but as if by his power he implanted a generative principle in matter, which acts upon, forms, and fashions it. It seems no incredible thing that the Deity, though not after the fashion of a man, but by some other certain communication fills and impregnates a mortal nature with a divine principle."

and historical so mixed with allegorical fable, that it is impossible in many instances to distinguish or separate them. The actions of kings and conquerors were attributed to personages purely symbolical; and the qualities of these bestowed in return upon frail and perishable mortals. Even the double or ambiguous sex was attributed to deified heroes; Cecrops being fabled to have been both man and woman;[821] and the rough Hercules and furious Achilles represented with the features and habits of the softer sex, to conceal the mystic meaning of which the fables of Omphalê and Iolê, and the daughters of Lycomedes, were invented, *of which there is not a trace in the Homeric poems.*

ASSUMING FOREIGN DEITIES IDENTICAL WITH THOSE WORSHIPPED AT HOME.

208. When the Greeks made expeditions into distant countries either for plunder, trade, or conquest, and there found deified heroes with titles corresponding either in sound or sense to their own, they without further enquiry concluded them to be the same; and adopted all the legendary tales which they found with them; whence their own mythology, both religious and historical, was gradually spread out into an unwieldy mass of incoherent fictions and traditions, that no powers of ingenuity or extent of learning could analyse or comprehend. The heroes of the *Iliad* were, at a very early period, so much the objects of public admiration, partly through the greatness of the war, the only one carried on jointly by all the States of Greece prior to the Macedonian usurpation, and partly through the refulgent splendor of the mighty genius by which it had been celebrated, that the proudest princes were ambitious of deducing their genealogies from them, and the most powerful nations vain of any traces of connection with them. Many such claims and pretensions were of course fabricated, which were as easily asserted as denied; and as men have a natural partiality for affirmatives, and nearly as strong a predilection for that which exercises

[821] JUSTIN: ii. 6. See also Suidas, Eusebius, Jerome, Plutarch, Eustathius, and Diodorus.

This assertion can hardly be correct. The heroes were but the *heris* or deities themselves in the manifestation denominated by the Hindus *avatars;* and such were represented double-sexed. Venus with a beard, or standing on the tortoise, denoted the same idea; and it is hinted in the first and fifth chapters of the Book of *Genesis:* "in the likeness of God made he him; male and female created he them, and called their name Adam."—A. W.

their credulity, as for that which gratifies their vanity, we may conclude that the asserters generally prevailed. Their tales were also rendered plausible, in many instances, by the various traditions then circulated concerning the subsequent fortunes and adventures of those heroes; some of whom were said to have been cast away in their return, and others expelled by usurpers, who had taken advantage of their long absence; so that a wandering life supported by piracy and plunder became the fate of many.[822] Inferences were likewise drawn from the slenderest traces of verbal analogies and the general similarity of religious rites, which, as they co-operated in proving what men were predisposed to believe, were admitted without suspicion or critical examination.

OLD PRACTICE OF NAMING PLACES NEWLY-DISCOVERED AND THE CONFUSION RESULTING.

209. *But what contributed most of all towards peopling the coasts and islands both of the Mediterranean and adjoining ocean, with illustrious fugitives of that memorable period, was the practice of ancient navigators in giving the names of gods and heroes to the lands which they discovered,* in the same manner as the moderns do those of the saints and martyrs: for in those early ages every name thus given became the subject of a fable, because the name continued when those who gave it were forgotten. In modern times every navigator keeps a journal; which, if it contains any new or important information, is printed and made public: so that, when a succeeding navigator finds any traces of European language or manners in a remote country, he knows from whence they came: but, had there been no narratives left by the first modern discoverers, and subsequent adventurers had found the names of St. Francis or St. Anthony with some faint traces of Christianity in any of the islands of the Pacific Ocean, they might have concluded, or at least conjectured, that those saints had actually been there: whence the first convent of monks, that arose in a colony, would soon make out a complete history of their arrival and abode there; the hardships which they endured, the miracles which they wrought, and the relics which they left for the edification of the faithful, and the emolument of their teachers.

210. As the heroes of the *Iliad* were as familiar to the Greek navigators, as the saints of the Calendar were to the Spanish and Portuguese, and treated by them with the same sort of re-

[822] STRABO: iii. p. 150.

spect and veneration, there can be little doubt that they left the same sort of memorials of them, wherever they made discoveries or piratical settlements; which memorials, being afterward found among barbarous nations by succeeding navigators, when the discoverers where forgotten and the settlers vanished, they concluded that those heroes had actually been there: and as the works of the Greek poets, by the general diffusion of the Greek language after the Macedonian conquest, became universally known and admired, those nations themselves eagerly co-operated in the deception by engrafting the Greek fables upon their own, and greedily catching at any links of affinity which might connect them with a people, from whom all that was excellent in art, literature, and society, seemed to be derived.

JACOB BRYANT CRITICISED.

211. Hence, in almost every country bordering upon the Mediterranean Sea, and even in some upon the Atlantic Ocean, traces were to be found of the navigations and adventures of Ulysses, Menelaus, Æneas, or some other wandering chieftain of that age; by which means such darkness and confusion have been spread over their history, that an ingenious writer, not usually given to doubt, has lately questioned their existence; not recollecting that he might upon the same grounds have questioned the existence of the Apostles, and thus undermine the very fabric which he professed to support: for by quoting, as of equal authority, all the histories which have been written concerning them in various parts of Christendom during seventeen hundred years, he would have produced a medley of inconsistent facts, which, taken collectively, would have startled even his own well-disciplined faith.[823] Yet this is what he calls a fair mode of analysing ancient profane history; and, indeed, it is much fairer than that which he has practiced: for not content with quoting Homer and Tzetzes,

[823] Metodorus of Lampsacus anciently turned both the Homeric poems into allegory; and the Christian writers of the third and fourth centuries did the same by the historical books of the New Testament; as their predecessors the Eclectic Jews had before done by those of the Old.

Metrodorus and his followers, however, never denied nor even questioned the general fact of the siege of Troy (as they have been mis-stated to have done), any more than Tatian and Origen did the incarnation of their Redeemer, or Aristeas and Philo the passage of the Red Sea.

Tasso in his later days declared the whole of his *Jerusalem Delivered* to be an allegory; but without, however, questioning the historical truth of the crusades.

as of equal authority, he has entirely rejected the testimony of Thucydides in his account of the ancient population of Greece; and received in its stead that of Cedrenus, Syncelius, and the other monkish writers of the lower ages, who compiled the *Paschal* and *Nuremberg Chronicles*. It is rather hard upon our countrymen, Chaucer and Lydgate, to be excluded; as the latter would have furnished an account of the good king Priam's founding a chauntry in Troy to sing requiems for the soul of his pious son Hector, with many other curious particulars equally unknown to the antiquaries of Athens and Alexandria, though full as authentic as those which he has collected with so much labor from the Byzantine luminaries of the thirteenth and fourteenth centuries.[824]

212. A conclusion directly contrary to that of this ingenious gentleman was drawn by several learned writers of antiquity, from the confusion in which the traditions of early times were involved. Instead of turning history into mythology, they turned mythology into history; and inferred that, because some of the objects of public worship had been mortal men, they had all been equally so; for which purpose, they rejected the authority of the Mysteries, where the various gradations of gods, dæmons, and heroes, with all the metaphysical distinctions of emanated, personified, and canonised beings, were taught;[825] and, instead of them, brought out the old allegorical genealogies in a new dress, under pretense of their having been transcribed from authentic historical monuments of extreme antiquity found in some remote country.

EUHEMERUS, SANCHONIATHON, AND EUSEBIUS ACCUSED OF FRAUDULENTLY SOLVING MYTHS AS HISTORICAL EVENTS.

213. Euhemerus, a Messenian employed under Cassander, king of Macedonia, seems to have been the first who attempted this kind of fraud. Having been sent into the Eastern Ocean with some commission, he pretended to have found engraven upon a column in an ancient temple in the island of Panchæa, a genealogical account of a family that had once reigned there; in which were comprised the principal deities then worshipped by the Greeks.[826] The theory, which he formed from this pre-

[824] See BRYANT: *Ancient Mythology*.

[825] PLUTARCH: *Failure of the Oracles*, 14. "As to the Mysteries and secret observances, by which we receive the most vivid representations and manifestations of the truth concerning the demons, let me keep silent, as Herodotus says."

[826] EUSEBIUS: *Præparatio Evangelica*, ii. 2.

PLUTARCH: *Isis and Osiris*, 23.

tended discovery, was soon after attempted to be more fully established by a *Phœnician History*, said to have been compiled many centuries before by one Sanchoniathon from the records of Thoth and Amun, but never brought to light until Philo of Byblos published it in Greek with a procem of his own; in which he asserted that the Mysteries had been contrived merely to disguise the tales of his pretended *Phœnician History*,[827] notwithstanding that a great part of these tales are evidently nothing more than the old mystic allegories copied with little variation from the theogonies of the Greek poets, in which they had before been corrupted and obscured.

214. A fragment of this work having been preserved by Eusebius, many learned persons among the moderns have quoted it with implicit confidence, as a valuable and authentic record of very ancient history; while others have as confidently rejected it, as a bungling fraud imposed upon the public by Philo of Byblos, in order to support a system, or procure money from the founders of the Alexandrian Library; who paid such extravagant prices for old books, or for (what served equally well to furnish their shelves) new books with old titles. Among the ancients there seems to have been but one opinion concerning it; for, except Porphyry, no heathen writer has deigned to mention it; so contemptible a performance, as the

"I fear that this would be to stir things that are not to be stirred, and to declare war not only, as Simonides says, against length of time, but also against many nations and families of mankind, whom a pious veneration toward these deities holds fast bound, like men astonished and amazed. This would be nothing else than going about to remove so great and venerable names from heaven to earth; thus shaking and dissolving that reverence and persuasion that hope entered into the hearts of all men from their very birth; and opening the great double-barred gates to the atheistic party who convert all divine matters into human, giving a conspicuous place to the impostures of Euhemerus, the Messenian, who out of his own mind prepared a rescript of incredible and imaginary fable, and thus sowed disbelief in the gods broadcast in the world. This he did by describing those heretofore regarded as divinities under the style of military leaders, sea-captains, and kings, whom he assumes to have lived in the more recent and ancient periods, and to have been so recorded in golden characters in Panchaia, a country which no Barbarian, nor Greek ever saw, except Euhemerus alone, who pretends to have sailed into those regions of the earth never before known, because the Panchaians and Triphyllians never existed."

[827] SANCHONIATHON, or Philo Byblius, as quoted by EUSEBIUS: *Præparatio Evangelica*, i. 9. "But the most recent of the sacred Writers withheld the literal accounts of the occurrences happening from the beginning, and wove them into allegories and legends; and having established a certain relationship between them and the varied experiences of this life, they instituted the Mysteries, and afterward raised a great smoke around them, so that one might not easily apprehend their sense correctly."

fragment extant proves it to have been, seeming to them unworthy of being rescued from oblivion even by an epithet of scorn or sentence of reprobation. The early Christian writers, however, took it under their protection, because it favored that system which, by degrading the old, facilitated the progress of the new religion; but in whatever else these writers may have excelled, they certainly had no claim to excellence in either moral sincerity or critical sagacity; and none less than Eusebius, who, though his authority has lately been preferred to that of Thucydides and Xenophon, was so differently thought of by ecclesiastical writers of the immediately subsequent ages, that he is one of those by whose example they justified the practice of *holy lying*,[828] or asserting that which they *knew* to be false in support of that which they *believed* to be true.

THE SPURIOUS LETTER OF ALEXANDER THE GREAT TO HIS MOTHER.

215. Among the numberless forgeries of greater moment which this practice poured upon the world, is one in favor of this system, written in the form of a letter from Alexander the Great to his mother, informing her that an Ægyptian priest named Leo had secretly told him that all the gods were deified mortals. Both the style and manner of it are below criticism; it being in every respect one of the most bungling counterfeits ever issued from the great manufactory of falsehoods, which was carried on under the avowed patronage of the leading members of the Church, during the second, third, and fourth centuries.[829] Jablonski only wasted his erudition in exposing it;[830] though Warburton, whose multifarious reading never gave him any of the tact or taste of a scholar, has employed all his acuteness and all his virulence in its defense.[831]

DISGRACEFUL APOTHEOSES OF ANCIENT EMPERORS.

216. The facility and rapidity with which deifications were multiplied under the Macedonian and Roman empires, gave considerable credit to the system of Euhemerus, and brought

[828] JEROME: *Against Jovinian.*
[829] JEROME: *Against Jovinian.* CHRYSOSTONI: *De Sacerdotibus.*
[830] *Prolegomena.* It is alluded to by Athenagoras in his *Apology;* thus showing that it was extant in the Third Century of the Christian Era.
[831] WARBUTON: *Divine Legation,* i.

proportionate disgrace on religion in general. The many worthless tyrants, whom their own preposterous pride or the abject servility of their subjects exalted into gods, would naturally be pleased to hear that the universally-recognised objects of public worship had no better title to the homage and devotion of mankind than they themselves had; and when an universal despot could enjoy the honors of a god, at the same time that consciousness of his crimes prevented him from daring to enter a mystic temple, it is natural that he should prefer that system of religion which decorated him with its highest honors, to that which excluded him from its only solemn rites.[832]

THE "ELEMENTARY SYSTEM," AS FOUND IN HOMER AND OTHER POETS.

217. This system had also another great advantage: for as all persons acquainted with the mystic doctrines were strictly bound to secresy, they could not of course engage in any controversy on the subject; otherwise they might have appealed to the testimony of the poets themselves, the great corrupters and disguisers of their religion; who, nevertheless, upon all great and solemn occasions, such as public adjurations and invocations, resort to its first principles, and introduce no fabulous or historical personages; not that they understood the mystic doctrines, or meant to reveal them, but because they followed the ordinary practice of the earliest times, which in matters of such solemn importance was too firmly established to be altered. When Agamemnon calls upon the gods to attest and confirm his treaty with Priam, he gives a complete abstract of the old elementary system, upon which the mystic was founded; naming first *the awful and venerable Father of all; then the Sun, who superintends and regulates the Universe, and lastly the subordinate diffusions of the great active Spirit that pervade the waters, the earth, and the regions under the earth.*[833] The invocation of the Athenian women, who are introduced by Aristophanes celebrating the *Thesmophoria*, or secret rites of Ceres, is to the same effect, only adapted to the more complicated and philosophical refinements of the mystic worship. First they call upon *Zeus, the supreme all-ruling Spirit; then upon the golden-lyred Apollo, or the Sun, the harmoniser and regulator of the world, the centre and instrument of his power; then upon Almighty Pallas,*

[832] SUETONIUS: *Nero.* [833] HOMER: *Iliad*, iii.

or the pure emanation of his wisdom ; then upon Artemis, or Nature, the many-named daughter of Leto or Night ; then upon Poseidon, or the emanation of the pervading Spirit that animates the waters ; and lastly upon the Nymphs or subordinate generative ministers of both sea and land.[834] Other invocations to the same purport are to be found in many of the choral odes both tragic and comic; though the order in which the personifications are introduced is often varied, to prevent the mystic allusions from being too easily discernible. The principles of theology appear to have been kept equally pure from the superstructures of mythology in the forms of judicial adjuration; Draco having enacted that all solemn depositions should be under the sanction of Jupiter, Poseidon, and Athenê,[835] whilst in later times Demeter was joined to the two former instead of Athenê.[836]

THE "SYRIAN GODDESS," AND HER PECULIAR WORSHIP.

218. The great Pantheic temples exhibited a similar progression or graduation of personified attributes and emanations in the statues and symbols which decorated them. Many of these existed in various parts of the Macedonian and Roman empires; but none are now so well known as that of Hierapolis, or the *holy city* in Syria, concerning which we have a particular treatise attributed to Lucian. It was called the temple of the Syrian goddess Atar-gatis or Astartè; who was the same as the Rhea, Cybelè, or Universal Mother of the Phrygians; whose attributes have been already explained, and may be found more regularly detailed in a speech of Mopsus in the *Argonautics* of Apollonius Rhodius.[837] "She was," as Appian observes, "by some called Hera, by others Venus, and by others held to be Nature, or the First cause which produced the beginnings and seeds of things from seminal humidity;"[838] so that she comprehended in one personification both these goddesses; who were accordingly sometimes blended in one symbolical figure by the very ancient Greek artists.[839]

219. Her statue at Hierapolis was of composite form, so as to signify many attributes like those of the Ephesian Diana, Berekynthian Mother, and others of the kind.[840] It was placed

[834] ARISTOPHANES: *The Thesmophoriazousæ*, line 365.
[835] *Scholiast on Iliad*, xv.
[836] DEMOSTHENES: *Επι Τιμοκρ.*
[837] APOLLONIUS RHODIUS: i. 1098.
[838] APPIAN: *De Bello Parthico.* See also PLUTARCH: *Crassus.*
[839] PAUSANIAS: iii. "The Laconians call the ancient figures of Aphroditê, *Hera.*" STRABO: v. "The Tyrrhenians call the *Hera*, Kupra," or Aphroditê.
[840] LUCIAN: *De Dea Syria.* "It has the characteristics of Pallas-Athe-

in the interior part of the temple, accessible only to priests of the higher order; and near it was the statue of the corresponding male personification, called by the Greek writers *Zeus;* which was borne by bulls, as that of the goddess was by lions,[841] to signify that the active power or æthereal spirit is sustained by its own strength alone; while the passive or terrestrial requires the aid of previous destruction. The Minotaur and Sphinx, before explained, are only more compendious ways of representing these composite symbols.

THE MYSTERIOUS THIRD ONE.

220. Between them was a third figure with a golden dove on its head, which the Syrians did not choose to explain, or call by any name; but which some supposed to be Bacchus, others Deucalion, and others Semiramis.[842] It must, therefore, have been an androgynous figure; and most probably signified the first-begotten Love, or plastic emanation, which proceeded from both, and was consubstantial with both; whence he was called by the Persians, who seem to have adopted him from the Syrians, *Mithras*, signifying the *Mediator*.[843] The

na, Venus-Aphroditê, Luna, Rhea, Artemis, Nemesis, and the Fates."

[841] LUCIAN: "Both are represented as sitting, and are made of gold. Hera is carried by lions, and he by bulls."

"She is evidently the same as Rhea, for lions support her, and she carries a tabor or drum in her hand, and a tower on her head, as the Lydians represent Rhea or Cybelê."

"The symbol is of Zeus; the head, robes, and chair are enough; we desire no other resemblance."

The figure, it will be seen, is Tyrian, and is, indeed, the same as that on the Phœnician medal with the Bull's head on the chain. Seen also on the silver coins of Alexander the Great, Seleucus I., Antiochus IV., etc.

It was therefore the same figure as that on the Phœnician medal with the bull's head on the chair; and which is repeated with slight variations on the silver coins of Alexander the Great, Seleucus I., Antiochus IV., etc.

[842] LUCIAN: *De Dea Syria*, 16. "Not only is no name given to it, but they say nothing concerning the origin or form. Some suppose it to be Dionysus, others, Deucalion, and others Semiramis." It is called *the sign*.

[843] PLUTARCH: *Isis and Osiris*, 45, 46. "Nature produces nothing but what is mixed and tempered. . . If nothing can come without a cause, and if a good thing can not afford a cause of evil, Nature then must certainly have a peculiar source and origin of evil as well as of good. This is the opinion of the greatest and wisest of mankind. Some believe that there are two Deities, as though it were rival architects, one of whom they regard as the creator of good things, and the other of the bad. Some call the better one of them GOD and the other DÆMON; as doth Zoroaster the Magian, whom they assert to have lived five thousand years before the Trojan war. This Zoroaster called the one of these *Oromasd*, and the other *Ahriman;* and affirmed that the former as to things perceptible to the senses, must resemble light, and the other, darkness and ignorance; also that Mithras was of a nature between the two. For this reason the Persians call Mithras the mediator."

Mithras is the old Persian title of

doubt expressed concerning the sex proves that the body of the figure was covered, as well as the features effeminate; and it is peculiarly remarkable that such a figure as this with a golden dove on its head should have been taken for Deucalion; of whom corresponding ideas must of course have been entertained: whence we are led to suspect that the fabulous histories of this personage are not derived from any vague traditions of the universal deluge, but from some symbolical composition of the plastic spirit upon the waters, which was signified so many various ways in the emblematical language of ancient art. The infant Perseus floating in an ark or box with his mother, is probably from a composition of the same kind, Isis and Horus being represented enclosed in this manner on the mystic or Isiac hands;[844] and the Ægyptians, as before observed, representing the sun in a boat instead of a chariot; from which boat being carried in procession upon men's shoulders, as it often appears in their sculptures, and being ornamented with symbols of Amun taken from the ram, probably arose the fable of the Argonautic expedition; of which there is not a trace in the genuine parts of either of the Homeric poems.[845] The Colchians indeed were supposed to be a colony of Ægyptians,[846] and it is possible that there might be so much truth in the story, as that a party of Greek pirates carried off a golden figure of the symbol of their god; but had it been an expedition of any splendor or importance, it certainly would have been noticed in the repeated mention that is made of the heroes said to have been concerned in it.

221. The supreme Triad, thus represented at Hierapolis, assumed different forms and names in different mystic tem-

the Sun-God, or more correctly, as will be seen in the *Khordah-Avesta*, of the herald, who goes before and announces the coming of the Sun, like the Aswins. He is the first of the Izeds or Yasatas, the Lord, whose long arms grasp what is in Eastern India and smite that which is in Western India (Susiana and Babylonia, where Ahriman and Zohak ruled), what is on the steppes or prairies of Ranha (the Amou), and what is at the end of the land (by the Southern Ocean). The name does not appear to have been borrowed from any western people, whether Ethiopic or Shemitic; but it was carried over Asia Minor, Egypt, and other countries, after the conquest of Pontus by Pompey; and we find it an element in the Gnostic systems and other mystic doctrines, after the Christian era.—A. W.

[844] LA CHAUSSE: *Roman Museum*, vol. ii. plates 11, 13.

[845] The reference to Jason and the ship Argo (*Odyssey*, xii. 69–72), are supposed to have been interpolated.

[846] HERODOTUS: ii 104. Despite Mr. Knight's speciousness, the ethnic and social, as well as the religious affiliations of the Colchians, show them to have been a Hamitic and probably Egyptian people.

ples. In that of Samothrace it appeared in three celebrated statues of Scopas, called Venus or Aphroditê, Pothos and Phaëthon,[847] or Nature, Attraction, and Light;[848] and at Upsal in Sweden, by three figures equally symbolical, called Odin, Freya, and Thor; the first of which comprehended the attributes of Jupiter and Mars, the second those of Juno and Venus, and the third those of Hercules and Bacchus, together with the thunder of Jupiter; for Thor, as mediator between heaven and earth, had the general command of this terrestrial atmosphere.[849] Among the Chinese sects, which have retained or adopted the symbolical worship, a triple personification of one godhead is comprehended in the goddess *Pussa*, whom they represent sitting upon the lotus, called, in that country, Lin, and with many arms, carrying different symbols, to signify the various operations of universal nature. A similar union of attributes was expressed in the Scandinavian goddess Isa or Disa; who in one of her personifications appeared riding upon a ram accompanied with music, to signify, like Pan, the principle of universal harmony; and, in another, upon a goat, with a quiver of arrows at her back, and ears of corn in her hand, to signify her dominion over generation, vegetation, and destruction.[850] Even in the remote islands of the Pacific Ocean, which appear to have been peopled from the Malay shores, the supreme deities are God the Father, God the Son, and the Bird or Spirit; subordinate to whom are an endless tribe of local deities and genii attending to every individual.[851]

222. The Ægyptians are said to have signified their divine Triad by a simple triangle,[852] which sometimes appears upon Greek monuments;[853] but the most ancient form of this more concise and comprehensive symbol, appears to be that of the three lines, or three human legs, springing from a central disk or circle, which has been called a *Trinacria*, and supposed to

[847] PLIN. xxxiv. 4.

[848] *Ποθος*, desire. Phaëthon is an Homeric title of the Sun, signifying splendid or luminous; but afterwards personified by the mythologists into a son of Apollo.

[849] MALLET: *Hist. de Danemarc. Introd.* vii. p. 115. Thor bore the club of Hercules; but like Bachus he was the god of the seasons, and his chariot was drawn by goats. Ibid. et ODA THRYMI *Edd.* xxi. OL. RUDBECK. tab. x. fig. 28.

[850] OL. RUDBECK: *Atlant.* ii. pp. 209, 210.

[851] *Missionaries' First Voyage*, p. 343.

[852] PLUTARCH: *Isis and Osiris*, 56. "They compare the perpendicular side to the male, the base to the female, and the hypothenuse to the offspring of the two: Osiris as the beginning, Isis as the medium or receptacle, and Horus as the accomplishing." The equilateral triangle of the Pythagoreans is not here signified.

[853] This is the case on the coins of the colonies of Magna Græcia.

allude to the island of Sicily, but which is of Asiatic origin; its earliest appearance being upon the very ancient coins of Aspendus in Pamphylia; sometimes alone in the square incuse; and sometimes upon the body of the eagle or the back of the lion.[854] The tripod, however, was more generally employed for this purpose; and is found composed in an endless variety of ways, according to the various attributes meant to be specifically expressed. On the coins of Menecratia in Phrygia it is represented between two asterisks, with a serpent wreathed round a battle-axe inserted into it, as an accessory symbol signifying preservation and destruction.[855] In the ceremonial of worship, the number three was employed with mystic solemnity;[856] and in the emblematical hands above alluded to, which seem to have been borne upon the point of a staff or sceptre in the Isiac processions, the thumb and two fore-fingers are held up to signify the three primary and general personifications, while the peculiar attributes of each are indicated by the various accessory symbols.

THE MYSTIC DOVE AND THE ITALIAN WOODPECKER.

223. A bird was probably chosen for the emblem of the third person to signify incubation, by which was figuratively expressed the fructification of inert matter, caused by the vital spirit moving upon the waters. When represented under a human form, and without the emblem, it has generally wings, as in the figures of Mithras; and, in some instances, the Priapic cap or Ægyptian mitre upon its head, with the hook or attractor in one hand, and the winnow or separator in the other.[857] The dove would naturally be selected in the East in preference to every other species of bird, on account of its domestic familiarity with man; it usually lodging under the same roof with him, and being employed as his messenger from one remote place to another. Birds of this kind were also remarkable for the care of their offspring, and for a sort of conjugal attachment and fidelity to each other; as likewise for the peculiar fervency of their sexual desires; whence they were sacred to Venus, and emblems of love.[858] On the

[854] See *Mus. Hunter.* tab. vii. No. 15.
A similar old coin with the symbol on the back of a lion is in the cabinet of Mr. Knight.

[855] Brass coin in the cabinet of Mr. Knight.

[856] ARISTOTLE: *De Cœlo*, i. 1. "In the holy rites of the gods, we use this number."

[857] See Phœnician coins of Malta.

[858] ÆLIAN: *De Animalibus*, iii. 44, and iv. 2.

same account they were said by the poets to carry ambrosia from the ocean to Jupiter;[859] for, being the symbols of love or attraction, they were the symbols of that power, which bore the finer exhalations, the immortal and celestial infusions called ambrosia, with which water, the prolific element of the earth, had been impregnated, back to their original source, that they might be again absorbed in the great abyss of the divine essence. Birds, however, of two distinct kinds appear in the attitude of incubation on the heads of the Ægyptian Isis; and in a beautiful figure in brass belonging to Mr. Payne Knight, a bird appears in the same posture on the head of a Grecian deity; which by the style of work must be much anterior to the adoption of anything Ægyptian into the religion of Greece. It was found in Epirus with other articles, where the *Sunnaos*, or female personification of the supreme God, Jupiter of Dodona, was Dionè; who appears to have been the Juno-Venus, or composite personage already mentioned. In this figure she seems to have been represented with the diadem and sceptre of the former, the dove of the latter, and the golden disk of Ceres; which last three symbols were also those of the Ægyptian Isis. The dove, being thus common to the principal goddess both of Dodona and Ægypt, may account for the confused story told by Herodotus, of two pigeons, or priestesses called pigeons, going from Thebes in Ægypt, and founding the oracles of Dodona and Libya.[860] Like others of the kind, it was contrived to vail the mystic meaning of symbolical figures, and evade further questions. The beak of the bird, however, in the figure in question, is too much bent for any of the dove kind, and is more like that of a cuckoo, which was the symbol on the sceptre of Herê, the Argive Juno in ivory and gold by Polycleitus, which held a pomegranate in the other hand;[861] but what it meant is vain to conjecture. Another bird, much celebrated by the Greek poets as a magical charm or philter, under the name of *Yunx*,[862] appears by the description of Aristotle[863] to be the

[859] HOMER: *Odyssey*, xii. "Timid doves which carry ambrosia to father Zeus." These lines are supposed to have been interpolated.
See also ATHENÆUS: *Deipnosophista*, vi. 421.

[860] HERODOTUS: ii. 54, et seq.

[861] PAUSANIAS: ii. 17. (Elsewhere translated.)

[862] PINDAR: *Pythia*, iv. 380, and *Nemea*, iv. Also THEOCRITES.

[863] ARISTOTLE: *History of Animals*, ii. 12. The yunx torquilla or wryneck, a bird of the woodpecker family, was used in charms and incantations. It was also tied to a magic wheel, which was turned round while charms or incantations were used. See XENOPHON: *Memorabilia*, iii. 11, 17; VIRGIL: *Eclognes*, viii. 21.

larger spotted woodpecker; which, however, we have never observed in any monuments of ancient art; nor do we know of any natural properties belonging to it that could have authorised its use. It seems to be the Picus of the Italians, which was sacred to Mars.[864]

OTHER DELINEATIONS AT HIERAPOLIS.

224. After the supreme Triad, which occupied the adytum of the temple at Hierapolis, came the personifications of their various attributes and emanations; which are called after the names of the corresponding Grecian deities; and among which was an ancient statue of Apollo clothed and bearded, contrary to the usual mode of representing him.[865] In the vestibule were two phalli of enormous magnitude;[866] upon one of which a person resided during seven days twice in each year to communicate with the gods,[867] and pray for the prosperity of Syria; and in the court were kept the sacred or symbolical animals: such as bulls, horses, lions, bears, eagles, etc.[868] In an adjoining pond were the sacred fish, some of

[864] STRABO: v. "The Picentines: a colony of Sabines, a woodpecker flying before the men taking the lead, indicated the way; from which came the name: for the bird was named Picus, and venerated as sacred to Ares or Mars."

[865] LUCIAN: *De Dea Syria.* "There is a statue of Apollo, not as was usual to make such; for all others represent Apollo young and in the attitude of running, but they have given Apollo, in this statue, a beard."

"In another particular they have made an innovation in their Apollo; they have covered Apollo with garments."

Similar figures of Apollo are upon some of the very early coins of Syracuse and Rhegium.

[866] LUCIAN: *De Dea Syria* [Dryden's translation]. "The two great phalli standing in the porch with the inscription on them: 'These Phalli, I, Bacchus, dedicated to my stepmother, Juno.' The Greeks erect phalli to Bacchus, which are little men made out of wood, *bene nasatos;* and these are called *neurospasta* [moving by artificial muscles]. There is also on the right hand of the temple a little brasen man, whose symbol is enormously disproportionate. There is also in the temple the figure of a female, who is dressed in man's clothes. The priests are self-mutilated men and they wear women's garments. The temple itself stands upon a hill, in the middle of a city (Hierapolis, the holy city, near Aleppo); and it is surrounded by a double wall. The porch of the temple fronteth the north, and it is two hundred yards in circumference; within it are the two phalli before mentioned, each about a hundred and fifty yards high."

[867] LUCIAN: [Dryden's Translation]. "To the top of one of these phallic pillars a man ascends twice during the year; and he remains there seven days at a time. The vulgar imagine that he converseth with the gods above and prayeth for the prosperity of all Syria, which prayers the gods hear, near at hand." "He never sleeps during the seven days."

[868] LUCIAN: [Dryden's translation]. "Within the temple's precincts were kept oxen, horses, eagles, bears, and lions; that are in no way noxious to men, but may be handled freely."

which were tame and of great size; and about the temple were an immense number of statutes of heroes, priests, kings, and other deified persons, who had either been benefactors to it, or, from their general celebrity, been thought worthy to be ranked with them. Among the former were many of the Macedonian princes, and among the latter several of the heroes and heroines of the *Iliad*, such as Achilles, Hector, Helen, Hecuba, Andromachè, etc.[869]

THE DEIFIED PERSONAGES.

225. The most common mode of signifying deification in a portrait was representing the figure naked, or with the simple *chlamys* or mantle given to the statues of the gods. The head, too, was sometimes radiated, or the bust placed upon some sacred and appropriate symbol: such as the cornucopiæ,[870] the flower of the lotus,[871] or the inverted obelisk; which last mode was by far the most frequent; the greatest part of the busts now extant of eminent Grecian statesmen, poets, and philosophers, having been thus represented, though many of them are of persons who were never canonised by any public decree; for, in the loose and indeterminate system of ancient faith, every individual could consecrate in his own family the object of his admiration, gratitude, or esteem, and address him with whatever rites of devotion he thought proper, provided he did nothing contrary to the peace and order of society, or in open violation of the established forms of worship. This consecration, however, was not properly deification, but what the Roman Catholic Church still practices under the title of canonisation; the object of it having been considered, according to the modern acceptation of the

[869] LUCIAN: "They elect a high priest every year, who alone has the privilege of being clothed in purple and of wearing a golden tiara." "There are a crowd of persons attached to the sanctuary; musicians with flutes and fifes, galli or sodomites, and fanatic or enthusiastic women." "Near the temple is a sacred lake containing great numbers of sacred fish."

"Outside the temple is a large brasen altar and a thousand brasen statues of gods and heroes, kings and priests." The statue of Apollo sweat blood, when he wished to speak, and was not placed properly in his seat; and Lucian declares that he once saw the god throw the priests down and walk by himself in the air.

This temple having been in an alluvial country near the river Euphrates, it is probable that many of the statues which adorned it still exist under the accumulated soil.

[870] There are many instances of these in gems.

[871] The marble bust called "Clytie" in the British Museum, is of this character; it was more properly, however, an Isis.

words, rather as a saint than a god; wherefore a deified or "canonised" Roman Emperor was not called *Deus*, but *Divus*, a title which the early Christians equally bestowed on the canonised champions of their faith.

EMASCULATES AND VIRGINS IN THE SACERDOTAL OFFICE.

226. Among the rites and customs of the Temple at Hierapolis, as well as in those of Phrygia, the practice of the priests castrating themselves, and assuming the manners and dress of women, is one of the most unaccountable. The legendary tale of Combabus adduced by the author of the treatise ascribed to Lucian, certainly does not give a true explanation of it, but was probably invented, like others of the kind, to conceal rather than develop; for the same custom prevailed in Phrygia among the priests of Cybelè and Atys, who had no such story to account for it. Perhaps it might have arisen from a notion of making themselves emblems of the Deity, by acquiring an androgynous appearance; or, as Phurnutus conjectures, from some allegorical fiction, as of the castration of Heaven or Uranus by Time, or Kronos of Kronos by Jupiter,[872] etc. It is possible, likewise, that they might have

[872] PHURNUTUS: *De Natura Deor.*, vi. p. 147.

The employment of *galli* or eunuchs in the sacerdotal office seems to have gone side by side with the keeping of singing-women as priestesses. Emasculation enables the better performance of vocal music; and it is asserted, that youths deprived of virility are employed in the choirs of St. Peter's at Rome, and perhaps, at other churches. A reference seems to have been made to the practice in the *Gospel according to Matthew*: "And there be eunuchs which have made themselves eunuchs for the kingdom of heaven's sake; he that is able to receive it, let him receive it" (xix. 12). So did Origen, and very possibly others of note in the Christian Church; and the Roman Catholic monks, as well as the Thibetan lamas, are such figuratively, or as the Jesuit obligation expresses it, "as a corpse." Among the Asiatics and Egyptians, captives and slaves were so mutilated. In the religious rites "these mutilations were also made in honor or commemoration of the dismemberment suffered by Osiris, Mithras, Adonis, Esmun (Æsculapius), and Bacchus; and they are supposed to illustrate in allegorical symbolism, the cessation of the active male or fecundating power of the sun at the Autumnal Equinox." (*Supplement to the Voyages of Anacharsis and Antenor.*) It took place in Phrygia on the third day of the festival of Atys. The priests of Cybelê appeared in bands or groups, exhibiting the peculiar raptures of religious frenzy, and appearing like Bacchanals or Pythonesses intoxicated with the obsession of the divinity. In one hand they brandished the sacred knife of sacrifice; in the other were burning torches of pine. Leaving the towns, they wandered like distracted persons over the fields and mountains in quest of the slain one, crying and bewailing. Having swallowed the mystic potion, their excitement rose to the highest pitch; they beat themselves and ran a-muck through the fields, lacerating one another with heavy chains; they danced, wounded themselves, scourged themselves and each other, and

thought a deprivation of virility an incentive to that spiritual enthusiasm, to which women were observed to be more liable than men; and to which all sensual indulgence, particularly that of the sexes, was held to be peculiarly adverse; whence strict abstinence from the pleasures of both the bed and the table was required preparatory to the performance of several religious rites, though all abstinence was contrary to the general festive character of the Greek worship. The Pythian priestesses in particular fasted very rigidly before they mounted the tripod, from which their predictions were uttered; and both they and the Sibyls were always virgins; such alone being qualified for the sacred office of transmitting divine inspiration. The ancient German prophetesses, too, who exercised such unlimited control over a people that would submit to no human authority, were equally virgins consecrated to the Deity, like the Roman Vestals; or chosen from the rest of the species by some manifest signs of his predilection.[873] Perpetual virginity was also the attribute of many of the ancient goddesses, and, what may seem extraordinary, of some who had proven themselves prolific. Minerva, though pre-eminently distinguished by the title of *the Virgin*,[874] is said to have had children by the Sun, called Corybantes; who appear to have been a kind of priests of that god, canonised for their knowledge, and therefore, fabled to have been his children by Divine Wisdom.[875] Diana, who was equally famed for her

finally having completed their mutilations in honor of the god about to appear, they invoked him, offering the bleeding evidences of their destroyed virility. Many died, of course, from this violence, and the accompanying exposure and hæmorrhage; but those who survived wore the female dress from that time. The priests of the Syrian Goddess, Isis, Astartê and Cybelê, were of this character. They not only performed the offices of the temple, but enabled the patrons who visited the sacred enclosures to vary pederasty with fornication. When strangers were lured thither to hear their fatally winning music, both semi-males and females constituted the choirs; and as among the Seirens, Lamiæ, and at the shrines of the Taurican goddess, their passions as well as misfortune, in the earlier periods thus led them to their death. The rites of the Sun-god and Mother-goddess were celebrated in a similar manner by the Israelites. Judah took his daughter-in-law for a priestess; and the book of Deuteronomy prescribed that "there shall be no *kadeshah* of the daughters of Israel, nor a *kadesh* of the sons of Israel." Yet under Rehoboam and Queen Maachah, who seems to have been like Olympias, a priestess of the Dionysiac or phallic worship, "there were also *kadeshim* in the land, and they did according to all the abomination of the nations." It may have been that emasculation was once an incident of asceticism, for monks are more ancient than Abraham; but at later periods, it was a constituent of the vices that prevailed at very many temples.—A. W.

[873] TACITUS: Germany.

[874] *Scholiast upon the Oration of Demosthenes in Androt.* "PARTHENON: the temple in the acropolis of the Virgin (*Parthenos*) Athenê."

[875] STRABO: x. page 723. "*Corybantes:* Certain deities (dæmons), the

virginal purity, has the title of *Mother* in an ancient inscription;[876] and Herê or Juno is said to have renewed her virginity every year, by bathing in a certain fountain in the Peloponnesus, the reason of which was explained in the Argive Mysteries;[877] in which the initiated were probably informed that this was an ancient figurative mode of signifying the fertilising quality of those waters, which renewed and reintegrated annually the productive powers of the earth. This figurative or mystic renovation of virginity seems to be signified in the Orphic hymns by the epithet *Polu-parthenos;*[878] which, though applied to a male personification, may equally signify the complete restoration of the procreative organs of the universe after each periodical effort of nature

THE FISH-SYMBOL.

227. Upon this principle, the placing figures upon some kinds of fish appears to have been an ancient mode of consecration and apotheosis, to vail which under the usual covering of fable, the tales of Arion, Taras, etc., were probably invented. Fish were the natural emblems of the productive power of the waters; they being more prolific than any other class of animals, or even vegetables, that we know. The species consecrated to the Syrian Goddess seems to have been the *Scarus*, celebrated for its tameness,[879] and lubricity; in which last it held the same rank among fish, as the goat did among quadrupeds.[880] Sacred eels were kept in the fountain of Arethusa;[881] but the dolphin was the common symbol of the Greeks, as the tunny was of the Phœnicians; both being gregarious fish, and remarkable for intelligence and sagacity,[882] and therefore probably signifying other attributes combined with the generative. The tunny is also the symbol upon all the very ancient gold coins struck by the Greeks, in which it almost invariably serves as the base or substratum for

children of Athenâ and Helius . . . they were not only addressed as ministers of the gods, but as gods themselves."

[876] GRUTER: *Thesauri*, xli. 5. "There is no reasonable doubt that the Dianâ or Artemis of Asia was identical with Tanait or Anait, and Cybelê, the Mother-Goddess of the East.—A. W.

[877] PAUSANIAS: II. xxxviii. "The Argives say that, every year, Hera bathing becomes again a virgin. This, which they impute to Hera, is a scene of the Arcana, from the initiation."

[878] *Hymn*, li.

[879] XENOPHON: *Anabasis.*

[880] ÆLIAN: *De Animal.* i. ii.

[881] PLUTARCH: *Craftiness of Animals.*

[882] ÆLIAN: *De Animalibus*, i. 18. PLUTARCH: *Craftiness of Animals.*

some other symbolical figure to rest upon;[883] water being the general means by which all the other powers of nature act.

THE ALLEGORIES BASED ON THE DOCTRINE OF EMANATIONS.

228. The remarkable concurrence of the allegories, symbols, and titles of ancient mythology in favor of the mystic system of Emanations, is alone sufficient to prove the falsity of the hypotheses founded upon Euhemerus's narrative; and the accurate and extensive researches of modern travellers into the ancient religions and traditions of the East, prove that the narrative itself was entirely fiction; no trace of such an island as Panchæa, or of any of the historical records or memorials which he pretended to have met with there, being now to be found. On the contrary, the extreme antiquity and universal reception of the system of Emanations, over all those vast countries which lie between the Arctic and Pacific Oceans, has been fully and clearly demonstrated. According to the Hindus, with whose modification of it we are best acquainted, the supreme ineffable God, called Brahm, or the *great one*, first produced Brahma the creator, who is represented with four heads corresponding with the four elements; and from whom proceeded Vishnu the preserver, and Siva the destroyer; who is also the regenerator: for, according to the Indian philosophy, nothing is destroyed or annihilated, but only transmuted; so that the destruction of one thing is still the generation of another. Hence Siva, while he rides upon an eagle, the symbol of the destroying attribute, has the lingam, the more explicit symbol of generation, always consecrated in his temples. These three deities were still only one in essence; and were anciently worshipped collectively under the title of *Trimurti;* though the followers of the two latter now constitute two opposite and hostile sects; which, nevertheless, join on some occasions in the worship of the universal Triad.[884]

[883] Six are in the cabinet of Mr. Knight, in which it is respectively placed under the Triton of Corcyra, the lion of Cyzicus, the goat of Ægæa, the ram of Clazomenæ, the bull of Samos, and the griffin of Teios. For the form and size of these coins, see *Mus. Hunt.* tab. 66, fig. 1. They are probably the Homeric talents stamped, and may be considered as the first money.

[884] MAURICE: *Indian Antiquities*, vol. iv. ad fin. The bull Nanda is the *vehan* of Siva; the eagle was the *vehan* of Buddha.—A. W.

THE TRIUNE IDEA UNIVERSAL.

229. This triform division of the personified attributes or modes of action of one first cause, seems to have been the first departure from simple theism, and the foundation of religious mythology in every part of the earth. To trace its origin to patriarchal traditions, or seek for it in the philosophy of any particular people, will only lead to frivolous conjecture, or to fraud and forgery; which have been abundantly employed upon this subject; nor has repeated detection and exposure either damped the ardor or abashed the effrontery of those, who still find them convenient to support their theories and opinions.[885] Its real source is in the human mind itself; whose feeble and inadequate attempts to form an idea of one universal first cause would naturally end in generalising and classing the particular ideas derived from the senses, and thus forming distinct, though indefinite notions of certain attributes or modes of action; of which the generic divisions are universally three; such as goodness, wisdom, and power; creation, preservation, and destruction; potential, instrumental, and efficient, etc., etc. Hence almost every nation of the world, that has deviated from the rude simplicity of primitive Theism, has had its Trinity in Unity; which, when not limited and ascertained by Divine Revelation, branched out, by the natural subdivision of collective and indefinite ideas, into the endless and intricate personifications of particular subordinate attributes, which have afforded such abundant materials for the elegant fictions both of poetry and art.

THE SIMILARITY OF SYMBOLS NOT CONCLUSIVE PROOF OF A SINGLE ORIGIN.

230. The similitude of these allegorial and symbolical fictions with each other, in every part of the world, is no proof of their having been derived, any more than the primitive notions which they signify, from any one particular people; for as the organs of sense and the principles of intellect are the same in all mankind, they would all naturally form similar ideas from similar objects; and employ similar signs to express them, so long as natural and not conventional signs were used. Wolves, lions, and panthers, are equally

[885] See *Sibylline verses*, oracles, etc. forged by the Alexandrian Jews and Platonic Christians, but quoted as authentic by Mr. Bryant's *Ancient Mythology;* and Mr. Maurice's *Indian Antiq.* vol. iv.

beasts of prey in all countries; and would naturally be employed as symbols of destruction, wherever they were known; nor would the bull and cow be less obvious emblems of creative force and nutrition, when it was found that the one might be employed in tilling the earth, and the other in constantly supplying the most salubrious and nutritious of food. The characteristic qualities of the egg, the serpent, the goat, etc., are no less obvious; and as observation would naturally become more extensive, or intellect became more active, new symbols would everywhere be adopted, and new combinations of them be invented in proportion as they were wanted.

APPARENT IDENTITY OF THE HINDU AND ÆGYPTIAN SYMBOLS.

231. The only certain proof of plagiary or borrowing is where the animal or vegetable productions of one climate are employed as symbols by the inhabitants of another; as the lion is in Thibet; and as the lotus and hooded snake were in Ægypt;[886] which make it probable that the religious symbols of both those countries came originally from the Hindus. As commercial communications, however, became more free and intimate, particular symbols might have been adopted from one people by another without any common origin or even connection of general principles; though between Ægypt and Hindustan the general similarity is too great, in points remote from common usage, to have been spontaneous or accidental. One of the most remarkable is the hereditary division into castes derived from the *metempsychosis*, which was a fundamental article of faith with both; as also with the ancient Gauls, Britons, and many other nations. The Hindu castes rank according to the number of transmigrations which the soul is supposed to have undergone, and its consequent proximity to, or distance from, re-absorption into the divine essence, or intellectual abyss, from which it sprang; and in no instance in the history of man, has the craft of imposture, or the insolence of usurpation, placed one class of human beings so far above another, as the sacred Brahmans, whose souls are approaching to a re-union with their source, are above the wretched outcasts, who are without any rank in the hierarchy;

[886] The Asp or Basilisk, the sacred serpent of Ægypt had no hood. Modern ethnologists consider India as a former habitat of the Æthiopians or Hamitic race, with which the Egyptians were affiliated. The Hindu or Brahman population of India, are of a different ancestry, and were originally neither phallic nor serpent worshippers.—A.W.

and are therefore supposed to have all the long, humiliating, and painful transmigrations yet before them. Should the most respectable and opulent of these degraded mortals happen to touch the poorest, and, in other respects, most worthless person of exalted religious rank, the offense, in some of the Hindu governments, would be punished with death; even to let his shadow reach him, is to defile and insult him; and as the respective distinctions are in both hereditary, the soul being supposed to descend into one class for punishment, and ascend into the other for reward, the misery of degradation is without hope even in posterity; the wretched parents having nothing to bequeath to their unfortunate offspring that is not tainted with everlasting infamy and humiliation. Loss of caste is therefore the most dreadful punishment that a Hindu can suffer; as it affects both his body and his soul, extends beyond the grave, and reduces both him and his posterity forever to a situation below that of a brute.

232. Had this powerful engine of influence been employed in favor of pure morality and efficient virtue, the Hindus might have been the most virtuous and happy of the human race; but the ambition of a Hierarchy has, as usual, employed it to serve its own particular interests, instead of those of the community in general: whence to taste of the flesh of a cow, or be placed with certain ceremonies upon the back of a bull, though unwillingly and by constraint, are crimes by which the most virtuous of men is irrevocably subjected to it, while the worst excesses of cruelty, fraud, perjury, and peculation leave no stains nor pollutions whatsoever. The future rewards, also, held out by their religion, are not to any social or practical virtues, but to severe penances, operose ceremonies, and, above all, to profuse donations to the priesthood. The Brahmans have even gone so far as to sell future happiness by retail; and to publish a tariff of the different prices, at which certain periods of residence in their paradise, or regions of bliss, are to be obtained between the different transmigrations of the soul.[887] The Hindus are of course a faithless and fraudulent, though in general a mild and submissive race; for the same system which represses active virtue, represses aspiring hope; and by fixing each individual immovably in his station, renders him almost as much a machine as the implement which he employs. Hence, like the ancient Ægyptians, they have been eminently successful in all works of art that require only methodical labor and manual dexterity, but

[887] MAURICE: *Indian Antiquities*, vol. v.

have never produced anything in painting, sculpture, or architecture, that discovers the smallest trace or symptom of those powers of the mind, which we call taste and genius; and of which the most early and imperfect works of the Greeks always show some dawning. Should the pious labors of our missionaries succeed in diffusing among them a more pure and more moral, but less uniform and less energetic system of religion, they may improve and exalt the characters of individual men; but they will for ever destroy the repose and tranquillity of the mass. The lights of European literature and philosophy will break in with the lights of the Gospel; the spirit of controversy will accompany the spirit of devotion; and it will soon be found that men, who have learned to think themselves equal in the sight of God, will assert their equality in the estimation of men. It requires therefore no spirit of prophecy, nor even any extraordinary degree of political sagacity, to fix the date of the fall of European domination in the East from the prevalence of European religion.

HINDU POETRY AND MYTHOLOGY.

233. From the specimens that have appeared in European languages, the poetry of the Hindus seems to be in the same style as their art; and to consist of gigantic, gloomy, and operose fictions, destitute of all those graces which distinguish the religious and poetical fables of the Greeks. Nevertheless the structure of their mythology is full as favorable to both; being equally abundant and more systematic in its emanations and personifications. After the supreme Triad, they suppose an immense host of inferior spirits to have been produced; part of whom afterward rebelling under their chiefs *Moisasoor* and *Rhaabon*, the material world was prepared for their prison and place of purgation; in which they were to pass through eighty-nine transmigrations prior to their restoration. During this time they were exposed to the machinations of their former leaders, who endeavor to make them violate the laws of the Omnipotent, and thus relapse into hopeless perdition, or lose their caste, and have all the tedious and painful transmigrations already past to go through again; to prevent which, their more dutiful brethren, the emanations that remained faithful to the Omnipotent, were allowed to comfort, cherish, and assist them in their passage; and that all might have equal opportunities of redeeming themselves, the divine personages of the great Triad had at different

times become incarnate in different forms, and in different countries, to the inhabitants of which they had given different laws and instructions suitable to their respective climates and circumstances; so that each religion may be good without being exclusively so; the goodness of the Deity naturally allowing many roads to the same end.

ANCIENT RELIGION AND ITS RELATION TO ART.

234. These incarnations, which form the principal subjects of sculpture in all the temples of India, Thibet, Tartary, and China, are above all others calculated to call forth the ideal perfections of the art, by expanding and exalting the imagination of the artist, and exciting his ambition to surpass the simple imitation of ordinary forms, in order to produce a model of excellence worthy to be the corporeal habitation of the Deity; but this, no nation of the East, nor indeed of the Earth, except the Greeks and those who copied them, ever attempted. Let the precious wrecks and fragments, therefore, of the art and genius of that wonderful people be collected with care and preserved with reverence, as examples of what man is capable of under peculiar circumstances; which, as they have never occurred but once, may never occur again!

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Colchians, worshipped Prometheus, 88 ; an Egyptian nation, 88.

Collar, shaped like a serpent, put on the neck of human victims when sacrificed, in Mexico, 15.

College, of Augurs, in Rome, 51 ; — of Chaldeans, or Magians, 53 ; — of Ægyptian priests, 134,

Columns, and capitals, representing the lotus-flower, 105 ; Trajan's, 106 ; —sacred symbols, 111.

Comb, of a cock, on the head of the agathodæmon serpent, 16 ; — woman's, the *kteis gunakeios*, or symbol of the female principle, 28.

Comedy, consisted principally of imitations, both of men and of the symbolical animals, 152.

Composite order merely a combination, 111.

Concha Veneris, a symbol of Venus Urania, or the female power, 28.

Cone, vailed (cortina), 95, 147 ; — pine, 112, 113.

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Consecration, the serpent a symbol of, 14 ; fire and water touched by the bride as a form, 26 ; sword of Julius Cæsar consecrated, 114 ; weapons of King Saul, 114 ; the sword of Goliath, 115 ; — not deification, but canonisation, 173.

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Corinth, sexual rites, 55 ; coins of, impressed by a square to represent the Celestial Venus, 64 ; armed image of Venus or Diana in the temple, 103 ; capitals derived from Egypt, 109.

Corinthian Order, 109, 110 ; brought from Egypt (Assyria), 109.

Cormorant, the symbol of Hercules, 75.

Cornucopiæ, given to the local genii, 87 ; held by Hercules, 95 ; in the tail of the elephant, on coins, 136 ; in the hand of Cybelê, 145 ; expression of deification, 173.

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Corybantes, 157 ; said to be children of Minerva, by the Sun, and priests of the Sun, 175.

Cosmogony or theogony, 9 ; exhibits the first system of philosophy in every nation, 2 ; the maintenance of order in a state requires a demiurgus or chief magistrate, and in the universe a Supreme God, 2 ; all nations, from the Baltic to the Ganges, have their mystic lore on the subject, 3.

Country-feast of the Dionysia, mode of its celebration, 30.

Cow, a symbol of the Celestial Venus and Isis, 45 ; employed by the Phœnicians, 35 ; guided the Cadmeians, 35 ; revered by the Africans and Hindus, 36 ; the Adumbla, or white cow of the Scandinavians, 36 ; Io, 36 ; golden heifer, 147.

Crab, the symbol of Diana and the female principle, 99.

Creation and destruction symbolised by Saturn devouring his own children.

24; the first emanation of light preceded by darkness, 57; merely renovation, 116.

Creative Spirit, pervading, the original producer of order, fertility, and organisation, 37; — plastic, universally diffused and expanded, 41; every production of earth, water and air, participated in its essence, 41; — typified by the mistletoe, 47; — the source of astrological science, 51.

Creator of all things, Ilda-Baoth, the Demiurge, 16; Eros, the first-begotten love, or Mystic Bacchus, 21; — left religious worship to the discretion of his creatures, 39; — supposed by the Jews to have become their national and peculiar God, 54; — male, typified the palm, 151; said by Plato to be the Eternal and Unbegotten deity, 158; — Brahma, 177.

Crescent, a device on the head of the Greek and Roman statutes of the bull Mnevis or Apis, 20; worn as an amulet, 100; — expressing horns, 130.

Crest, or comb of a cock, placed on the head of the sacred serpent-symbol, 16.

Crete, Neptune, or Poseidon, worshipped, 64, 68; human sacrifices, 64; Ariadne carried away by Theseus, 66, 158; Jupiter worshipped as Lucetius and Diespiter, 70; Curetes, the priest-caste, 156.

Criobolium, the slaughter of a ram for the Mithraic baptism of blood, 123.

Cronos, Kronos, or time. See *Saturn*.

Cross, or circle, or tau ☥, representing the planet Venus, worshipped as her emblem, 30, 58, 112; found on the Isiac tablets, 105, 112.

Cross, on coins, 65; at the sides and intersections of highways, 149.

Cross-roads, consecrated by cairns or hillocks of stone, thrown together in honor of Mercury, 148; — in later times unhallowed, 149; — burial-place of suicides, 149.

Crowns, of olive, 17; of turrets, 27; of beads, 32; laurel and olive, 32; of flowers, 32; of poppy on statues of Ceres, 45; of oak and fir, 48; of parsley, 153; Theagenes, the boxer, crowned fourteen hundred times and canonised, 153.

Cuckoo, 171.

Cunnus diaboli, a cleft or fissure in the ground, symbolical of the female principle, 47.

Cupid, the mystic, or first-begotten love, (see *Attraction*,) 112; wielding the mask of Pan, 144.

Curetes, a priest-caste, 156.

Cursing, unknown in ancient worship, 39; priestess refused to curse Alcibiades, 31.

Cybelê, or Kubelê, the great mother, orgies of, 9; crowned with the olive, 17; worshipped by the Phrygians and Syrians, 27; so called because represented by the cubical figure, 27; identified with Diana, Isis, Anaitis, Mylitta, and the Celestial Venus, 67; sexual worship, 67; the same as Hippa, 80; the Phrygian fable, 86; cymbals in her worship, 131; pantheic figure, 145.

Cyclopeans, or Cyclopes, Neptune, or Poseidon, their reputed father in Lybia, 64; probably an Ethiopian race, and offered human victims, 65, 74, 80; reputed by Hesiod to be sons of Heaven and Earth, 73; probably of the same race as the Berbers and Phœnicians, 73; a pastoral race in Lybia and Sicily; a race of giants, who introduced a massive style of architecture, 74; progenitors of the Gauls, Illyrians, and Celtic tribes, 74; built massive buildings, round towers, etc., 74; were Ophites, 74; probably akin to the

Hyk-sos of Egypt, 74; devised their structures after the style of caves, 117.

Cymbals, used in the worship of Cybelê, 131.

Cypselus, the ark, 103.

Cyrus, name said to denote the sun, 154; more properly from the Sanskrit *Kuru*, 154.

D.

Dædalus, said to have built the Labyrinth in Crete, to confine the Minotaur, 64; made a statue of Venus-Architis, 149.

Dæmon, the *nous*, or divine emanation, the familiar of each individual, 118; a divinity placed in every man to initiate him into the mysteries of life, 118; converses immediately with but very few, but gives signs to most, from which is derived the art of vaticination, 119; souls become dæmons, 119.

Dagon, the same as Poseidon or Neptune, and Oannes or Ana, 65.

Dahaka, the serpent or dragon-king of the *Avesta*, 62; same as Zohak, 62.

Daimon Promathaos Aithiops, 88.

Dances, in the Grecian temples, 50; circular, instituted by the Peleiades and Amazons, 34; symbol of the regular motion of the universe, 138; — of the gods Pan, the author and director, 138; of the mimetic kind, 138; the gods taking part, 139; Hindu dance to the sun, 139; Knosian dance to Jupiter, and Nyssian to Bacchus, 139; originally imitative and mystic representations, 152.

Dancing, an imitative art, showing things arcane and expressing things occult, 138, 152; a part of the ceremonial in all mystic rites, 139.

Darics, ancient Persian coins, 94.

Daughter, or Korê, a title of Proserpina, 82, 83, 157; — of the sun, a Hindu title of the river Jumna, 98; title given by Æschylus, Euripides, and others to the moon, 99.

Dead, burned by the Greeks, Scythians, and Celtic nations, and by the Hindus, 117; embalmed by the Egyptians, 117; deposited in subterranean caverns, 117; evocation by Ulysses, 119.

Deer, symbol of Diana in the elementary worship, probably explaining the metamorphoses of Actæon, 81; an accessory symbol of Bacchus, 81; in the hand of a Centaur, 81; lion devouring, represented the heat withering the productions of the earth, 82; sacrificed to Isa, 101.

Deifying, or canonising, of men, 154; derived from the idea that all great qualities proceeded from particular emanations of the Deity, 154; Odin, 155; the Theban Bacchus, 156; Castor and Pollux, 157; practice facilitated by the belief that the universal male generative principle might impregnate a human female without the coöperation of a male, 158; practiced under the Roman and Macedonian Empires, 164, 224, 227; largely carried on at the temple of the Syrian goddess, 173; how expressed by symbol, 176.

Deity, a particular one supposed to preside over the sun, moon, stars, earth, waters, etc., 1; Apis supposed to be an incarnation, 19; lamps, emblems, 26; pleased by all expressions of gratitude and submission, 39, 40; Krishna, the incarnate, 41, 135; symbols worshipped instead, 42; wine supposed to be a medium of communication with, 45, 50; ancient Persians deemed it

unworthy of his majesty to be represented by a definite form, 61; symbol placed in the temple-enclosures, 63; the duel and ordeal by fire and water regarded as a direct appeal, 115; human soul an emanation, 118; initiated persons acquired the knowledge of the affinity, 119; the higher soul receives impulses, 118; Force and Wisdom attributes of, 127; Brahm, 177.

Delphi, the Greeks, after the Persian war, rekindled their fires from the altar, 26; prophetic enthusiasm produced by exhalations from the earth, 46; oracle founded by Hyperboreans, 46; women officiated, 46; named from *delphus*, the womb, 47; plundered by the Phocians, 50; favored most those who paid best, especially Philip of Macedon, 51; oracle belonged equally to Apollo and Bacchus, 94; commanded women to be whipped at the festival of Bacchus at Alea, 102.

Delta, the letter Δ, a symbol of the Female Principle, 28.

Demeter, or Deva-Matri, see *Ceres*.

Demigods, supposed to be born of women without the coöperation of the other sex, 158.

Demetrius, received by the Athenians with Bacchic display, 98.

Demiurge, Ilda-Baoth, 16.

Demodocus, song of the loves of Mars and Venus in the *Odyssey*, an interpolation, 126.

Dendera, or Tentyra, figure of a Centaur in the temple of Isis, 77.

Dendrites, a title of Bacchus, 144.

Deo, a name of Ceres, perhaps from Deva, 23.

Derceto, or Atargatis, the Venus of Ascalon, represented half as a woman and half as a fish, in Phœnicia, but as a woman at Bambykê or Hierapolis, 111.

Destroyer, Typhon, 71; in the mythology of India, 72; a designation of Jupiter, 73; Apollo, 91; Hercules, 92; Brimo, 102; Siva, 103.

Destruction, the coördinate of generation, personified by Proserpina, 82; Mars, god of, 85, 87; symbolised by the boar, 87; by the fly, 89; by the dog, 116.

Deucalion, supposed image in the temple of the Syrian goddess, 117.

Deus, Dseus, or Zeus (*eu* diphthong) the supreme god, 2.

Devadasis, "the women of the idol," belonging to the Hindu temples in the Dekkan, 55; a Dravidian custom, afterward retained by the Brahman conquerors, 56.

Devil, cloven foot, a conceit derived from the ox-foot of Bacchus or Dionysus, 66.

Devils, Baal-Zebub, the Phœnician God, styled Prince of, 89, 90.

Devourer, or Omadius, the eater of raw flesh, a title of Bacchus, 102; the Northern deity, Garmr, 116.

Dia, Ariadne, slain by Diana at the island, 158.

Diadem, or fillet, a mark of sovereignty, 31; borne on his sceptre by Chryses, the priest of Apollo, 31; of obelisks or rays on heads of kings or emperors on coins, 69.

Diagoras, considered guilty of atheism, as having revealed and calumniated the doctrines taught in the Mysteries, 40.

Diana, (also Artemis, Anaïtis, Bubastis, and Brimo, sometimes represented as a virgin goddess, and sometimes identical with Isis, Ceres, Rhea, Cybelê, and the Celestial Venus), the statue of the Amazon at Athens, whose worship was introduced by the Shepherds, 34; the sister of Apollo, also Bubastis, 57; the Mygalê, or shrew-mouse, her symbol, 57; killed Ariadne, 66; the wor-

ship of the Ephesian or Amazonian Goddess accompanied by the defloration of women, 67; represented by a simple column, 70; the deer her symbol, as mother of fecundity, 81; the Moon, 81, 139; metamorphoses of Actæon, 81; both male and female, 99; called the Mother of the World, the Daughter and Sister of the Sun, 99; the regulator of passive generation, 99; the sea-crab her symbol, 99; as goddess of the moon, tempered æthereal spirit and earthly matter to make them harmonise and unite, 100; sudden death proceeded from her as well as Apollo, 100; — Juno and Lucina, personifications of the Moon, 100; statues clothed, 101; attribute of perpetual virginity apparently denoted by the name *Artemis*, 101; the name a contraction of Diviana, 101; represented with three bodies, also by a female form with phallic radii, 101; her figures at Ephesus an assemblage of almost every symbol, like Isa; and with many breasts, 101; Brimo, the Scythian and Tauric Diana, the Destroyer, 102; appeased with human victims, 102; boys whipped at her altar in Sparta, 102; same as Hekatê and Persephonê, 102; styled *Tauropola*, and *Boön Elateia*, the driver of bulls, 102; comprehended with the Celestial Venus, Europa, and Astartè as the deity of the Moon, 103; represented winged on the ark of Cypselus, 103; riding on a griffin, 103; represented on coins accompanied by a dog, 113; called also Bendeia and Dictynna, 130; her bust upon a cornucopiæ held by Cybelê, 145; the palm-tree sacred to her and Apollo, 152.

Dictators, Roman, their bodies painted red at triumphs, 120.

Didumæus, a designation of Apollo, 82, 98, 99, 144, 148.

Diespiter, or Father of Day, a Cretan name of the supreme god, 70.

Dinos, the principle of circular motion in the universe, held and taught by Socrates and Diagoras, 60.

Diomedes, his *hippai*, or mares, an order of priestesses, 80.

Dionê, the female Zeus, or Dis, 23, 28; mother of Venus, 28; associated with Zeus at the ancient oracular temple of Dodona, 28, 171.

Dionysus, see *Bacchus*.

Dioscuri, the great gods, 96; said to be Castor and Pollux, deified mortals and brothers of Helen, 96, 157; born from an egg, 96, 157; wore the Phrygian cap, surmounted with stars or asterisks, 116, 157; confounded with the ancient personifications of the diurnal and nocturnal sun, or the morning and evening star, 158; originally Phœnician divinities, 157; described by Sanchoniathon as the Cabeiri, Corybantes, and Samothracians, who first invented the mystic ship, or boat, 157.

Diphues, a title of Bacchus, denoting his androgynous nature, 90, 99.

Disa, or Isa, the Scandinavian goddess, represented between two serpents, 15; represented by a pyramid surmounted by the cross and circle, 70; resemblance to Diana, 101; the reindeer sacrificed to her, 101; a conical figure enveloped in a net, 146; the golden heifer her symbol, 147.

Disk, winged, and two asps placed over the porticoes of Egyptian temples, 15; also on Carthaginian coins, 76; represented the sun, 130.

Dithyrambus and Thriambus, names of Bacchus, 10.

Diurnal Sun, Apollo, 94; legend confounded with the story of Castor and Pollux, 157.

Diviana, Etruscan name of Diana, 101.

Divine truths disclosed at the Greater Mysteries, 4; — honors conferred on Macedonian kings of Syria and Egypt, 7; — honors paid to serpents, 14; — nature, all animals and even vegetables supposed to be impregnated with, 41; — honors paid to animals in Egypt, 44; — mind, the human soul supposed to be an emanation, 45, 118; — emblems, implements of war, 115; — particle supposed to reside in the blood, 119; — Wisdom, personified by Neith and Athenê, 127, 129.

Diviners, of North America, make girdles and chaplets of serpents, 14.

Divus, or DiFos, the title of a deified, or canonised, Roman Emperor, and also a person canonised by the early Christians, 174.

Dodona, the seat of the most ancient oracular temple, and presided over by Zeus, or Jupiter, and Dionê, the parents of Aphroditê, 28, 171; oracle Pelasgian, or, rather, Druidical, 47; responses delivered by Selli, or priests who pretended to receive them from oaks, 47, 48; women replaced the Selli, 48; the site said to have been selected by a priestess of Amun, from Egypt, 48.

Dog, accompanies Diana, 113; the symbol of Hermes, Mercury, and Anubis, 113; the Greeks said to have mistaken the name of the animal, *kuon*, for that of a priest, *cohen*, 113; sacred to Mars, 116.

Dolphin, a female symbol, 66, 79, 176.

Doric order, 110; the only columns known to the ancient Greeks, and derived from the Nelumbo, or lotus, 110.

Double power, male and female, symbolised, 29, 98. See *Androgynous*.

Double-Sexed Deity, 32; the Amazons, votaries, 32; Freya and the Paphian Venus, 32; symbolised, 34; the deities Hercules, Bacchus, Diana, 98; *et passim*. See *Androgynous*.

Dove, a symbol of the double sex, 29; sacred to Aphroditê, 29, 170; in the Cesnola Collection, 29; held by the Despoina, 79; on the head of the Mediator, 167.

Dragon (see *Serpent*) of the Æther, Zeus, the father of Dionysius Sabazius, 11; carried as a military standard, 16; a Chinese device, 35; *tan* or *tanin*, in Hebrew, translated serpent, dragon, and whale, but probably means a saurian, 72; form assumed by Jupiter when visiting the chamber of Korê-Persephoneia, 156.

Dramatic poetry originating from the ancient games, 152.

Druids, the ancient priests of Britain, twenty years required to educate, 3: employed the disk and serpents, 15; Dodona an oracle, 49; a gloomy hierarchy, 50.

Dryden, the poet, believed in judicial astrology, and computed the horoscope of his son, 52.

Dseus, Deus, or Zeus (*eu* dipthong), the supreme god, 2.

Duel, as a deciding of civil dissensions and personal disputes, regarded as an appeal directly to the deity, 115.

E.

Eagle, the bird of Jupiter, 75; fighting a serpent, or destroying a hare, probably represented the destroying attribute, 75; alone, the symbol of creation, preservation, and destruction, 75; a symbol of Egypt, and the heart the emblem, 88; the fable of Prometheus thus explained by Bryant, 88; part

of a composite figure, 103; a symbol of deity, 170; the *vehan* of Siva, 177.

Earth, regarded originally as an object of worship, 1; De-meter or Ge-meter, Mother Earth, 22; Ceres, the female or productive, power of, 23, 27; called by the ancient Germans Hertha, 23; — or Terra, and Cœlum, the great gods of the Samothracian Mysteries, 24; Vesta, as well as Ceres, a personification, 27; sustained by the inmost spirit, 41; intoxicating exhalations produced prophetic enthusiasm, 46; supposed to have been acted upon by the all-pervading spirit through the moon, 81; periodically liable to destruction and creation, dissolution and renovation, 117.

Echidna, a serpent, or giant, 14; mother of the Scythians, half woman and half viper, 14.

Ecstasy, fits of, enabled the human soul to pierce beyond the encumbrances of the body, 45; the Pythian priestesses and inspired votaries of Bacchus, 45; — containing prophetic power, 45.

Eels, 176.

Egersis, or revival of Adonis, celebrated at Athens, 88.

Egg, the symbol of organic matter in its inert state, 13; carried in procession at the celebration of the Bacchic Mysteries, 13; consecrated in the Bacchic Mysteries as the image of that which generated and contained all things in itself, 13; was it first, or the bird? 13; — before all things, 13; the serpent coiled round to express incubation, 14; symbol of a bull breaking the shell and animating the contents with his breath, denoted the creation of the world, 20; cap of the Dioscuri (the Phrygian cap) derived from, 116; the psyché or butterfly appears in the form of a grub, 123.

Eggs, and anchors, in the Ionic capital, 110; — of the Scarabæus, or black beetle, 128; statue of Apollo sitting upon, 147.

Egypt, see *Ægypt*.

Egyptians, see *Ægyptians*.

Eilithyia, Diana, or the Moon, presiding over child-birth, 100.

Elementary, the primitive religion supposed to have been, 1; the mystic or symbolical worship engrafted, 20; Neptune, or Poseidon, not a deity of this character, 68; summary in the address of Agamemnon, and in the invocation of the Athenian women celebrating the Thesmophoria, 165.

Elephant, 18; skin of, depicted on Minerva's head, 136; the form of Ganesa the Hindu God of Wisdom, 136; represented with bull's horns, 136.

Elephanta, sculptured caverns in, 33; figure of a double-sexed or Amazonian deity, 33.

Eleusis, Mysteries of (or Eleusinia), more celebrated than other mysteries, 3; under the guardianship of Ceres and Proserpinâ, 4, 22; called also *teletai*, *endings*, or *finishes*, 4; two degrees, 4; the first, or LESSER, a kind of holy purification, 4; the GREATER, a probation required, 4; in the greater, the initiate was made acquainted with the first principles of religion, 4; the cock offered to Æsculapius, 4; the end, the knowledge of God, and noëtic or spiritual matters, 4; impiety to divulge anything thus learned, 5, 40; Alcibiades condemned to death for such impiety, 5; extremely difficult to obtain accurate information of the doctrines, 5; the doctrines conveyed under allegories and symbols, 5; the completely-initiated called inspectors, *Epoptai* or *Ephori* (seers or clairvoyant), 5; said to have been introduced

into Greece 175 years before the Trojan war, 11 ; declared by Plutarch to have been established by Eumolpus, 11 ; no trace of them in the *Iliad* or *Odyssey*, 11 ; Orphic Hymns were probably litanies used, 11 ; the phallus and its meaning revealed among the last discoveries to the initiated, 12 ; the serpent the great symbol, 14 ; dedicated to the female or passive powers of production, 22 ; statue of Bacchus, 26 ; said by Herakleitus to have been instituted (with the circular dance) by Eumolpus, who led the Amazons against Athens, 34 ; Diagoras, and probably Socrates, accused of atheism for revealing and calumniating the doctrines taught, 40 ; the only part of the Grecian worship that possessed any vitality, 40 ; initiation preceded by a solemn ablution, 121 ; symbol of the ram explained, 150.

Emanations, the system based on the principle that all things were of one substance, from which they were fashioned, and into which they were again dissolved, 41 ; divine honors paid to animals and plants as being such, 41 ; augury originating from the system, 44 ; the human soul, 45 ; the basis of judicial astrology, 51–53 ; rays of light typified by obelisks, 69 ; *et passim.*

Emblems, see *Symbols.*

Emperor, of China, sacrifices to the Sovereign of Heaven, 40.

Emperors, Roman, the heads of, on coins, surrounded with a diadem of obelisks, or rays, in token of their deification, 69, 163.

End of the Mysteries, the knowledge of God, etc., 4.

England, ironical method proving William I. the Conqueror, and William III., to have been the same person, 107.

Enigma and fable, the custom of the ancients, 5 ; *et passim.*

Enthusiasm, enabled the human soul to pierce beyond the encumbrance of the body, 45 ; felt by the Pythian priestesses and inspired votaries of Bacchus, 45 ; produced at Delphi by exhalations from the earth, 46 ; women were capable of the delirium, 46 ; of the Greeks, of the gay and festive kind, 50.

Epaphus, the mystic God, the same as Apis, and son of Jupiter and Io, 36.

Epidaurians, kept a serpent to represent Æsculapius, 15.

Epoptai, Ephori, inspectors, or seers, the candidates inducted into the Greater Mysteries, as having learned the wisdom of the Gods, 4, 5.

Erichthonius, a deified hero, 14 ; offspring of Athenê, or Minerva, and Hephaistos, 77.

Eros, love, or attraction, a character of Priapus, 13 ; sprung from the Egg of Night, 13 ; the father of gods and men, 13 ; the mystic Bacchus, 22 ; celestial love, 38.

Erythræan, or Arabian sea or ocean, the Egyptian symbols derived from some people beyond, 109.

Eryx, in Sicily, temple of the Phœnician Astartê, or Venus Erycina, 55 ; a thousand sacred prostitutes kept there, 55 ; the deity worshipped by Roman women, 55.

Etruscans, communicated their religion and language to the Romans, 51.

Euhemerus, fraudulently solved the myths as historical, 162, 177 ; derived considerable credit from the disgraceful example of Macedonian kings and Roman emperors, 164.

Eumolpus, an old sacerdotal bard, 11 ; said by Plutarch to have introduced the Eleusinian mysteries, 11 ; said by Plato to have led the Amazons to Athens,

34; mentioned by Clement as one of the Hyk-sos, or shepherds of Egypt, 34; credited by Herakleitus with having instituted the Eleusinian Mysteries, 34.

Eusebius, gave the example by which ecclesiastical writers justified *holy* lying, 164.

Europa, transportation to Crete, 65; the daughter of Agenor or Belus, the Phœnician god, 65; the same as Astartê, the deity of the Moon, Diana and the Celestial Venus, 103.

Europe, perforated beads found in, 31; oracle established, 49; the lion on sepulchral monuments, 75; image of Isa in the North like that of Diana, 101.

Evergreens, Dionysiac plants, *i. e.*, symbols of the generative power and immortality, 32.

Evil, Ahriman the potentate, 62, 72; Typhon or Seth, 71; material fire, 71; supposed to be a self-existing property, 72; the cask, 73.

Exœnetus, of Agrigentum, won the race in the ninety-second Olympiad, 153.

Execration, unknown to the public worship of the ancients, 39.

Expiatory, the Egyptian sacrifices, 50; the bloody rites of Brimo, the whipping of the Spartan boys at the altar of Diana, and of the Arcadian women at Alea, and human sacrifices, 102.

Eye of Horus, struck out and swallowed by Typhon, 58, 59.

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F, the digamma, 58, 157.

Fables, poetical, occupied the place of historical truth in the earlier accounts of all nations, 2; the ancients wrapped up in enigma their thoughts concerning nature, or the origin of things, 6; the *Iliad* and *Odyssey* make no mention of the mystic deities, and bear no trace of the symbolical style, 11; of the Amazons, 33; of Bacchus, born at Thebes, 35; of the Sun sucking the white cow Adumbla, 36; of the birth of Horus while both his parents were in the womb of their mother Rhea, 58; of Ariadne, 66; of Atys and Adonis, 67; of Ganymedes, the lines in the *Iliad* spurious, 86; of Jupiter and Europa, 103; of future existence, incoherent, made up by the Greeks from various sources, 124; mention made by Virgil, 125; Greek, 159, 162; based on the doctrine of Emanations, 177.

Fairies driven away by church bells, 133.

Fanaticism of the Jews, 41.

Fanina, the Phœnix of the North, 86.

Fasting required in the performing of religious rites, 175.

Fates, the Celestial Venus, or Aphroditê-Urania, declared to be the most ancient, 63; sculptured, 73; Fortune one of them, 84.

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Ideler, proved the years of the world and the whole present chronology of the Jews an invention of the Rabbi Hillel Hanassi, 344 A.D., 109.

Idol, women of, dancing-girls in the Hindu temples, 55; in the temple of Juggernaut a pyramidal stone, 70.

Idols, Hindu, holding a radiated shell, 34; worshipped by the Israelites with the accompaniment of prostitution, 54.

Ilda-Baoth, or Son of Darkness, the Creator, or Demiurge, 16; creates Man and Satan Ophiomorphos, 16; forbids man to eat of the Tree of Knowledge, 17; creates the material body for his prison, 17; gave the law in the wilderness, 17; sends John the Baptist, and provides for the birth of Jesus, 17; stirs up the Jews against Jesus, 17; Jesus placed at his right hand, 17.

Ilithiyæ, or Eilithyæ, presiding over child-birth, 100.

Illyrians said to have been cognate with the Celts and Gauls, and the Cyclopeans, their progenitors, 74.

Imitation, dancing an art, showing and expressing things arcane and occult, 138, 152; the old comedy proceeded from, 152; practiced in the mystic ceremonies, 152.

Impulse, Divine, general movement of the Great Whole derived from, 52.

Incarnation, Krishna, 135.

Incubation typified by the mystic bird, 170.

India, worship of a serpent called Dionysus, or Bacchus, 15; expedition of Alexander, 15, 18; perpetual fires burning in the pagodas, 26; the Gymnosophists, 49; the Devadasis, or Bayaderes, of the temples, 55; Bacchus worshipped on the banks of the Ganges, 68; mythology admitted the Creator and Destroyer as characters of the Divine Being, 72; the monkey a sacred animal, 129; the elephant introduced into the West, 136; the god Ganesa, 136. See *Hindus*.

Indian aspect of the story of the dethroning of Kronos, or Uranus, 25; many of the Egyptian symbols, 37; lingam, or phallus, represented the male creative principle, 66.

Infernal regions, called also Hades, or Hell, the Underworld and abode of the spirits or shades of the dead, presided over by Pluto and Proserpina, 103.

Infinity, we can form no distinct or positive idea of, 22.

Initiation, the induction of a candidate into the Mysteries consisted of an explanation of allegories and symbols, 5; the gods exhibit themselves, 6; sacred ceremonies kept private from the common people, 6; the means of acquiring a knowledge of the Deity, 119.

Inmost Spirit, sustaining the Heaven, Earth and Ocean, 41.

Inspectors (seers), epoptai, ephori, the persons initiated into the Greater Mysteries, 5.

Intellectual, or noëtic (spiritual), the God of Nature, 4.

Interpolation, in the *Iliad*, relating to Ariadnê, Bacchus, and Theseus, 66; in the *Odyssey*, of the abduction of Ariadnê by Theseus, and her death at the island of Dia, 66, 67; in the *Iliad*, reference to Ganymedes, 86; in the *Odyssey*, the account of the punishments inflicted in the Underworld, 124; also the reference to the deification of Castor and Pollux, 157.

Interpreters, of oracles, denominated Peter, and perhaps Orpheus, Pompæus, Ampelus and Patrick, 47; spoke with a muttering voice, 90.

Invocations, the Orphic hymns, 11; of Bacchus, 75, 165.
Io, fabled mother of Epaphus, or Apis, and the same as Isis, 36; name of the Earth in Gothic, 37; Io, and Gio, Scandinavian name of the Earth, 37.
Iolê, mystic fable of her amour with Hercules, 159.
Ionians, the sanctuary and oracle of Apollo in Didymi more ancient than any other building, 144.
Ionic, capital, 110; emigration, 144.
Iranians gave the evil powers the names peculiar to the religion of their adversaries, 62.
Irish annually extinguish their fires, and rekindle them from a sacred bonfire, 26; named every child from some imaginary divinity, 155.
Israelites, their ancestors, the Hyk-sôs, had dominion over the Egyptians, 43; supposed the prayer of Abraham to have healed the household of Abimelech, 46; worshipped Baal-Peor, and kept the orgies of Bacchus with the accompaniment of prostitution, 49, 54.
Isa, Isi, or Disa, the Scandinavian goddess, 15; signified ice, or water in its primordial state, 37; represented by a pyramid, 70; represented with many breasts, etc., like Diana, 101; riding on a ram, and holding an owl, 136; represented by a conical figure enveloped in a net, 146; unquestionably the Isis whom the Suevi worshipped, 147; depicted with a child, 147; represented by the golden heifer, 147.
Isa, Sanskrit, also the name of the goddess of Nature, 37.
Isiac tablet depicts the goddess holding a lotus-flower, 105.
Isis, the Egyptian goddess, under whose protection persons were most commonly instructed in the Mystic faith, 9; a cow her symbol, 35; the female and receptive principle of generation, 36; same as Venus in many respects, 36; called Isa in the Sanskrit, 37; two goddesses by this name worshipped in Greece before the Pantheic Isis of later times, 37; always at the temples, 36; birth of her son Horus while herself unborn, 58, called also Muth and Athyr, the Mother, the Mundane House of Horus, 64; formerly the same as Venus and Libera, but afterwards generalised so as to comprehend all the goddesses, 83, 84; a counterpart of Venus, or Astartê, 84; has intercourse with Osiris, she as the Moon and he as the Sun, 99; her figure represented sitting on a monkey, 129; worshipped by the Suevi, unquestionably the same as Isa, 147; drove away Typhon with her sistrum, 131; occasionally depicted in a net, with Horus upon her lap, 147; enclosed in the mystic ark, or boat, 168.
Ithyphalli, borne by the Athenians at the reception of Demetrius, as at the celebration of the Bacchic Mysteries, 98.
Iuida, or Whydah, in Africa, worship of the serpent, 15.
Iuno, Etruscan name, derived from Dionê, 23.
Ivory, familiarly known in the time of Homer, 18; the modius, or polos, of Venus made from it, 45, 67.
Ivy, chaplets of, 32; women crowned with, celebrating the clamorous nocturnal rites of Bacchus, 68; called in Greek *kissos*, and so, by a pun on a title of Bacchus, is adopted as his symbol, 80, 124; garland on the neck of a leopard in marble, 90.
Ixion, the fabled father of the Centaurs, by Nephelê, 77.

J.

Jablonski, 137.

Jacob, the patriarch of the Hebrews, funeral at Abel-Mizraim taken for the religious custom of "Mourning for the Only-Begotten," or Protogonus, 50; anointed a stone with oil, according to a general mode of worship, 148.

Jaho-Tzabaoth, the name given by the Tyrians to the Sun-god in autumn, and apparently adopted from them as the title of the Hebrew tutelar god, 69.

Janus, the two-faced god of the Romans, probably derived his name from *Iao*, or *Iaon*, the mystic name of Bacchus, 95.

Japanese, the consecrated founder, half-serpent, 14; venerate the symbol of the Horned Bull, 20; represented Creation by the bull breaking the Mundane Egg, 20; sacred images placed upon the lotus, 105.

Jephthah, regarded human sacrifices not unacceptable to the Deity, and included his daughter in his vow, 123.

Jerusalem, the first Temple built with foundations of Cyclopean architecture, 74; Round-Tower pillars, 74; filled with innocent blood, 122; — Delivered, an allegory, 161.

Jesus, the man, 17; Christ entered into him at baptism, 17; put to death, invested with a body of æther, and placed at the right hand of Ilda-Baoth, 17.

Jewish Kabalists, 16.

Jews, Michael their reputed tutelar angel, 17; received the law from Ilda-Baoth, the Creator, "Son of Darkness," 17; stirred up against Jesus, 17; religious fanaticism sanguinary and violent, 41; their ancestors asserted by Josephus to be the Hyk-sôs, or Shepherds of Egypt, 43; adopted the Chaldean custom of honoring the subordinate emanations or archangels, 54; did not adopt the view of the generative attribute, 54; considered the true Creator as their national god, 54; copied Persian ideas, 62, 90; genealogies lost and chronology unsatisfactory, 108; their year of the world and chronology invented A.D. 344, by the Rabbi Hillel-Hanassi, 109; welcomed the new moon with noise, 132; worshipped Iao, or Adonis, 132; kept festivals like those of Bacchus, 132; the high-priest wore the spotted fawn-skin, bells, etc., 132, 133; carried an Ark like the Egyptians, 134; — Eclectic, like Philo and Aristobolus, allegorised the *Old Testament*, 161.

John the Baptist, an agent of Ilda-Baoth, 17; his pun on the words *abenim*, or stones, as becoming *benim*, or sons, as in the story of Deucalion, 25.

Jonah, the swallowing by a great fish probably a figurative description of his rescue by a Phœnician or Philistine ship bearing the effigy of Dagon, or Ceto, 80.

Josephus distinctly asserts that the ancestors of the Israelites once held dominion over the Egyptians, 43.

Josiah, king of Judah, found *kadeshim* and *kadeshuth* at the temple of Solomon and at high places, 54.

Judah, mistook his daughter-in-law for a "sacred woman," 54; kings of, built the high places of Baal to burn their sons with fire, 122.

Judea, Zadok, or Zedek, the head of the sacerdotal family or caste, 53.

Judgment of Amenti, the source of the legend of Charon, 8.

Juggernaut, temple of, the idol a pyramidal stone, 70; said to lie in a dormant

state four months, 85; his figure, with those of Ganesa and Vishnu, at Djirjeh, 109.

Jugglers and diviners of North America wear girdles and chaplets of serpents, 14.

Julius Cæsar, aided by a "Chaldean" (Sosigines, or son of *Sosiosch*), to reform the calendar, 53; losing his sword, the Gauls placed it in a temple, and he declined to take it again, 114.

Jumna, or Yamuna, a sacred river of the Hindus, 98.

Juno, or Herê, the same as Ceres, 23; name derived from Dionê, also from the Sanskrit *Yoni* and the Hebrew *Juneh*, a dove, 23; Vesta her sister, 27; the Graces her attendants, 29; probably the same as Dionê, 48; Nephelê, the "fallen woman," mother of the Centaurs, mistaken for her, 77; called also Lucina, and the same as Diana, 100; represented by a spear, 114; symbols, 130; — Sospita, 143; the Argive, 171.

Jupiter, or Zeus, the original Supreme God of the Greeks, 2; called by them Dseus, or Deus, 2; fables concerning him believed only by the vulgar, 3; called Sabazius and the Dragon of the Æther, 16; crowned with olive, 17; a figure like his on a Phœnician coin labelled Baal-Thurz, 20; Thor, 20; also styled Æther, 23; Vesta his sister, 27; represents the male principle, 28; all-prophetic, 47; statues crowned with oak and fir, 48; oracle of Amun, 48; worshipped by the Persians as the Spirit of the Universe, 61; distribution of good and evil, 73; ancient statue at Argos with three eyes like Maha-Deva, 73; the father of the Centaurs, 77; reposing on the back of a Centaur explained, 81; Proserpinâ his daughter, 81; sources of the fable of Europa, 102, 103; engraving discovered in France, 129; suckled by a goat, 130, 143; employed the ægis, 131; frightened the Titans with it, 131; ruled the Æther, 131; bore the thunderbolt, 135; the Egyptian Amun, 137; the Knosian dance sacred to him, 139; the Nymphs his daughters, 141; his mother called Nympha, symbolising his descent, 141; ancient kings bore the name, 155; Bacchus his son, by Ceres or Proserpinâ, 156; the son of Semelê, 157; the myth of Leda, 157; statue at the temple of the Syrian goddess, 167; receiving ambrosia, 171.

Juul, or Yule, the Scandinavian festival, a boar offered to Frey, to conciliate the productive power by the destruction of the adverse or inert power, 87.

K.

Kabala, the doctrine of emanation, 16; apparently derived from the doctrines of the Chaldeans, or Magians, 53.

Kadeshim, and Kadeshuth, men and women set apart to prostitution at the temples, 54; forbidden by the Israelitish law, 56.

Kadmiel, or Kasmilus, the name of one of the gods of the Samothracian Mysteries, 10. See *Casmilus* and *Cadmus*.

Keeper of the boundary between life and death, Thoth, or Mercury, 116.

Key, worn as an amulet in Italy, corresponding to the cross and circle, 30.

Kissos, a name of Bacchus, probably because he was from Kissæa, or Susiana, 80; the term signifying ivy, explains the using of that plant in his worship, 80. See *Ivy*.

Kneph, or Num, the Egyptian deity known as the agathodæmon, 17; the resemblance of the name to that of Numa, the reputed king of Rome, 63.

Korê, the daughter, Persephonê, the mother of Bacchus, or Zagreus, 49, 156; the story of Ariadne another form of the myth, 66; the goddess of destruction, 82; called also *Soteira*, or Savior, 83; the same as Kura, or Demeter, 83, 156. See *Ceres* and *Proserpinê*.

Kradephoria, or carrying of palms, 132.

Krishna, the incarnate Deity and avatar, 41, 135.

Kronos (see *Saturn* and *Time*), horrid acts, commemorated in the Mysteries, 6; the unknown Father, reverenced as Supreme and Almighty, 22; identified with Time, and the allegory of devouring his own children interpreted, 24; emasculates his father, 25; another hypothesis suggested, 25.

Kteis gunakeios, 28.

Kubelê, the Great Mother. See *Cybelê*.

Kura, the female personification of the sun, a name of Ceres, or Demeter, at Cnidos, 83.

Kuru, a popular title among the Aryan tribes before their separation, the probable source of the name of Cyrus, or Kur, 154.

L.

Labyrinth, a device on Grecian coins, 64; said to have been built by Dædalus as a prison for the Minotaur, 64; artificial winding caverns common in countries occupied by the Æthiopian race, and used as temples, where human victims were sacrificed, 65; the Pyramids, 117.

Lake Mœris, the country below it a bog in the time of Menes, 108.

Lakshmi, the consort of Vishnu, called also Deva-Matra and Shri, the probable origin of the names of Demeter and Ceres, 22.

Lamentations, in Egyptian temples, 50; for Osiris, Adonis, and Frey, 85.

Lamps, kept burning in the pagodas of India, 26; burning of lamps, 26.

Lampsacus, gold coinage, 8; Bacchus venerated by the name of Priapus, 10; coins, 95.

Laomedon, king of Troy, had a wooden statue of Jupiter with three eyes, 73; not the father of Ganymedes, 86.

Latona, personification of Night, 57; wife of Jupiter and mother of Apollo and Diana, 57; the Mygalè, or shrew-mouse, her symbol, 57.

Laurel, wreaths and chaplets, 32; supposed to have a stimulating and intoxicating quality, 46.

Leda, birth of Castor and Pollux from the egg which she produced, 157; the myth another version of the Eastern legend, 157.

Leopards, devouring grapes and drinking the juice, accompanying Bacchus, 90 destroying the Bull, 90; drawing the chariot of Bacchus, 90; with a garland of ivy, 90.

Lesley, J. P., declared the Jewish legends unhistorical, and identified the Hebrews with the Hyk-sôs race, 43.

Leto, oblivion. See *Latona*.

Leucothoë, danghter of Cadmus, and nurse of Bacchus, the son of Semelè, a sea-goddess, 11.

Libanus, or Lebanon, statue of Venus-Architis, or Astartê, 149.
Libations, or *spondai*, the designation of treaties and covenants, 45; drawing blood a libation of the soul, 102.
Liber, the Latin name of Bacchus, 9, 58.
Libera, the goddess of generation, the same as Venus, Proserpina, and Libitina, the goddess of Death, 83; the Proserpina of the Romans, 157.
Libitina, goddess of Death, the same as Nephthê, Venus, and Libera, 83.
Libya, the oracle of Amun, established, 48; Cyclopean tribes, 73, 74; deserts afford no food or shelter for men or cattle, 107.
Lightning, borne to Jupiter by the Pegasus, 76; supposed affinity with sulphur, 135.
Liknites, a name of Bacchus, from the *liknos*, or fan-like basket, in which he was cradled, 120.
Lilith, the Night-goddess, 20; the first wife of Adam, 57.
Lingam (the sign), the phallic or generative symbol carried by the Hindu women in procession between two serpents, 15; signifies the placing of the male emblem in that of the female, 66; analogy to Pan, 142; always in the temples of Siva, or Maha Deva, 177.
Lion, flaming, a form of Bacchus, 75; more commonly an emblem of Apollo or Hercules, being the representative of the destroying attribute, 75; found on the sepulchral monuments of almost all nations of Europe and Asia, 75; represented killing some other symbolical animal, 76; devouring a horse or a deer, 81, 82; in a composite figure with a goat, 82, 95; represented as killing a boar, 86; the Chimæra, 91; spouts of fountains shaped like lions' heads, 97; the sun in the sign of Leo when the Nile overflows, 97; union of the bull and lion, 112; on the handle of a vase, 136; the statue of the Syrian goddess drawn by, 167.
Living stones, 148. See *Baitulia, Amberics.*
Lizard, the symbol of humidity, or the female principle, 91; — Killer, Apollo, delivering the particles of matter from the bond of Attraction, or Love, 91; Saurians believed once to inhabit the earth, 72.
Local gods and goddesses everywhere worshipped, 38.
Locheia, a name of Diana, 100.
Lock of hair, single, worn on the right side of the head of Horus and his priests, 59.
Lodestone, the magnet, or siderite stone, called the bone of Osiris, or Horus, represented the principle of attraction, 59.
Logging rocks, 147. See *Baitulia, Ambrosial stones.*
Loki, or Saturn, the evil potency of the Northmen, 146.
Lophoi Hermaioi, or hillocks of Mercury, sacred piles of stones by the side of roads, or at their intersection, to denote their consecration to Mercury, 148.
Lord of Heaven, worshipped by the Emperor of China, 40.
Lotus, or water-lily, *Nymphæa nelumbo*, 47; the mystic symbol, called polos, or modias, 104; a native of Eastern Asia, and not now found in Egypt, 105; description, 105; a symbol of the productive power of the waters, employed in every part of the Northern hemisphere, 105; employed in Egyptian sculpture, 106; the three orders of architecture different modifications of symbolical columns formed in imitation, 109–111; flower on Rhodian

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Louis XIV.'s ambassador asks the King of the Siamese to embrace Christianity, and is reproved, 39.

Love (see *Attraction*, or *Eros*, the *First-born*, or *Only-Begotten*), the mystic Bacchus, Priapus, Father of Gods and Men, 13, 21, 22, 112; how symbolised at the temple of the Syrian goddess, 167.

Lucetius, or Luminous, a title of Jupiter, in Crete, 70.

Lucina, Juno, the same as Diana, a personification of the Moon, 100.

Lukaios, an epithet of a deity, especially Apollo, 69.

Lukegenetes, a title of Apollo, 69.

Lukeios. See *Lukaios*.

Lusios, a name of Bacchus, 9.

Luson, a name of Bacchus, 9.

Lux, light, a contraction from *Lukè* or *Lukos*, 69.

Lycomedes, daughters of the fabled associates of Achilles, a mystic tale, not in the *Iliad* or *Odyssey*, 159.

Lyre, representation of the goddess Harmonia, 82; strung by Hermes, or Thoth, with the sinews of Typhon, 82; device upon, 140.

M.

Maachah, the queen-mother of Judah, made a *mephallitzeth*, or phallic manikin, like those of Egypt and Hierapolis, and those employed by the Roman women in the worship of Venus-Erycina, 49; a priestess of the orgies of Baal, 50, 54.

Macha Allah, the god of Life and Death among the Tartars, represented with entwined serpents, human skulls, and scalps, 14; trampling upon the elephant, 136.

Magians, the sacerdotal caste of the Assyrians, Babylonians, and Persians, 53; Zoroaster the traditional head of the order, 53; the Kabala probably originated from them, 57; said to teach that the gods will alternately conquer and be subjected for periods of 3,000 years, 117.

Magisterial seats, or Prytania, presided over by Ceres, 27.

Magistrate, supreme (Greek, *demiurgus*), suggests the idea of a Supreme God, 2; an Egyptian, would put a fellow-subject to death for killing a cat or monkey, 41.

Maha Deva, or Siva, probably the same as Bacchus, 49; an ante-Vedic deity, represented with a third eye, 73; the Pramathas his servants, 88; the lingam in his temples, 177.

Male power, or principle. See *Active, or Male Principle.*

Manslayers, or Oiorpata, a designation of the Amazons, 34.

Mars, or Ares, and Venus, 82; Harmonia their daughter, 150; symbolised by the *Ar*, or Boar, that slew Adonis, or Atys, 85, 86, 88; considered as the Destroyer, 87; represented by a staff and spear, 114; called also Quirinus, or spear-god, by the Romans, who called themselves Quirites, 115; dog sacred to him, 116.

Marvellous, men naturally love, 2.

Matrons, Grecian, their extravagance in celebrating the orgies of Bacchus, 49; Roman, whipped with a thong of goat-skin as a remedy for barrenness, 143.
Matter contains the elements of all things, 22; Rhea, the personification, 24; seminal particles animated by the sun, and nourished and matured by the humidity of the moon, 99; the soul (*nous*) imprisoned in it, 118; the lord of, Pan, so called by the Arcadians, and also the husband of Rhea, 136.
May, the first of, a great phallic festival among the ancient Britons and Hindus, 12.
May-pole, a phallic symbol, 12.
Mediator, Mithras, the Persian, 123, 167; the mystic third figure in the temple at Hierapolis probably the same as the mystic Bacchus, 167.
Mediatress, the moon, subject of the sun, and ruler of the earth, causes the two to harmonise, 99, 100.
Medusa, or the Gorgon, the female head on the Ægis of Minerva, a symbol of the Moon, 130; the female of the disk or symbol of the sun, representing the Female Principle, 130; said to be the face in the moon, also a symbol of Divine Wisdom, 130.
Meilichios, Moloch, or King, a title of Jupiter, at Sicyon, 70.
Melampus introduced into Greece the name of Dionysus, or Bacchus, his worship, and the phallephoric procession, 10; probably got his knowledge from Cadmus, 10.
Melkarth (the Lord of the City), the *Hercules*, or tutelar deity, of Tyre, 2; temple at Tyre, with round-tower pillars, 74.
Mendes, the goat honored there with singular rites of worship, 21, 142; the goat so called, 142; a part of the phallic worship, 142; female goats also sacred, 143.
Menes, the first king of Egypt, reigning some 11,000 or 12,000 years before the Persian invasion, 108.
Mercury, Hermes, or Thoth, a tortoise placed under his feet, 34; styled Pompæus, as the messenger of the god of the oracle, 47; strung the lyre with the sinews of Typhon, expressive of harmony, by the mixture of good and evil, 82; the dog his symbol, 113; holding a purse and the caduceus, 114; as Anubis, the minister of Fate, and as Thoth, the parent of arts and sciences, 137; the ram his symbol, 113, 136, 150; hillocks of, beside roads, or at their intersection, he being the guardian of all ways, 148; the Pelasgian, represented by a human head on an inverted pillar, etc., 149; one of the Cabeirian divinities, the same as Casmilus, or Kadmilus, 150; — or Thoth, carries a branch of palm, 151.
Merry-making, peculiar to the "country-feast," or minor rite of the Dionysia, 30.
Metempsychosis, a fundamental article of faith among all ancient nations, 179.
Mexico, captives sacrificed to the sun, 15.
Michael, name given by the Ophites to Satan Ophiomorphos, 16; — and other emanations engrafted upon the Mosaic system, 54.
Mimetic, all dancing among the Greeks, 138.
Mimicry, a part of the Ionian games at Delos, 152.
Mind, Divine, the human soul an emanation of, 45, 118; distempered, 46; *nous*, our dæmon, or divinity, 118; a god in us, 118; said by Hippocrates to be generated in the left ventricle of the heart, 119; — the Divine, the perfection of wisdom, 127.

Minerva, a serpent in her temple at Athens, 15; fabled to have been delivered by Vulcan from the head of Jupiter, 127; the same as Neith of the Egyptians, Bellona, and Athenê, 127; regarded as both male and female, 128; the owl her symbol, 128; putting a bridle into the mouth of Pegasus, 128; represented in later periods by a woman armed with shield, helmet, breast-plate, and spear, 129; her helmet decorated with symbols like the owl, serpent, ram, griffin, sphinx, or flying horse, 129; the Ægis, or breast-plate, a goat-skin symbol, 130; the Gorgon, or Medusa, a symbol of the moon, 130; sometimes bore the thunderbolt, 135; represented, like Ganesa, with the elephant's skin upon her head, also with an elephant drawing her chariot, 136; the ram, 136.

Minotaur, the Bull-symbol partly humanised, 64; the same as Atys, the Phrygian god, 64; the Labyrinth a cave-temple where human sacrifices were offered, 65; the astronomical sign of the sun in Taurus, 65; evidently also the symbol of the Male Principle, 66.

Mises, a title of Bacchus, denoting the double sex, 90.

Mistletoe, a symbol of the Divine Operative Spirit, 47.

Mithraic rites superseded the Mysteries of Bacchus, and became the foundation of the Gnostic system, 53; the baptism, or purification, by blood, the *Taurobolium*, *Ægobolium*, and *Criobolium*, 123.

Mithraism, or Zoroastrianism, the ancient religion of the Persians, 53.

Mithras, the sun, the Persian mediator, 123, 167.

Mnevis, the mystic father of Apis, represented by a bull at Heliopolis, in Egypt, 18, 19, 20.

Modius, polos, or hemisphere, placed on the head of Venus, 45; — of Fortune, 84; — of Pluto, 104; the seed-vessel of the lotus, 104.

Moisasoor, 181.

Moist Principle, the source of all things from the beginning, 101. See *Humidity*, *The Female Principle*, *et passim*.

Moloch, the Fire-god, Hercules, Melkarth, or tutelar deity, 2, 92; children passing through the fire to, in the Valley of Gehenna, or Tophet, 122.

Money, the first portraits upon, those of Macedonian princes of Egypt and Syria, 7; first circulated by tale, and not by weight, and consisted of spikes, or obelisks, 8; the obolos or spike, and drachma or handful, the usual coins, 8; first coinage probably by the Lydians, 8.

Monkey, death the penalty in Egypt for killing, 41; a sacred animal in Egypt and in some parts of Tartary and India, 129.

Moon, the spirit presiding over it an object of ancient worship, 1; sustained by the Inmost Spirit, 41; worshipped by the ancient Persians, 61; the goddess Diana her symbol, 81, 99; nourishes and matures the seminal particles of terrestrial matter, 99; her orbit placed between the sun and the earth so that she, as mediatress, primary subject of the one, and sovereign of the other, causes them to harmonise and unite, 99, 100; builders refuse to cut timber at the full, 100; represented by the Egyptians under the symbol of a cat 100; Europa and Astartê the same personage and deity, 103; the Medusa, or Gorgon, on the Ægis of Minerva, a symbol, 130; said to have the face of the Gorgon, 130; — new, welcomed by the Jews with noises, 131; her personification borne by the Egyptians in boats, 133; Arcadia said to be formed before the moon, and the Arcadians to be older, meaning,

doubtless, before the moon, or female principle, was worshipped, 137; Helen, 157.

Mother-Goddess, or "Mother of the Gods," same as the Magna Mater, or "Great Mother," Rhea, 24; worshipped by the Amazons, 34; the omphalos, or navel-stone, at Delphi, her symbol, 46, 47; Leda, the mother of the Dioscuri, 157. See *Cybelê*, *Rhea*, *Celestial Venus*, *Ceres*.

Mother of the World, a title of Diana, 99.

Mother, the Great, orgies of, 9; Mylitta, her Assyrian appellation, 20; the designation applied to Ceres, 22; represented by the cubical block, whence her name, Kubelê, supposed to have originated, 27.

Mounds, or high places, 80.

Mountain, every one had its local deity, 1; the favorite place of worship of the ancient Persians, 61; also sought for the same purpose by the Greeks, 62.

"*Mourning for the Only-Begotten*," or the First-Born, the designation given in the *Bible* to the lamentations at the several Mysteries, 50, 130.

Mouse, a Priapic animal, 92.

Mouse-killer, or Smintheus, a title of Apollo, 92.

Mundane House of Horus, a designation of Isis as his mother, 64.

Musæus, the Orphic bard, 11.

Music accompanied devotion among the Greeks, 50.

Mygale, Mus Araneus, or the shrew-mouse, the symbol of Latona, 57.

Mylitta, the Assyrian designation of the Mother-Goddess, 20; the name of the bee, *melitta*, a pun, 20; the same as the Venus of the Greeks, 54; Babylonian women prostituted at her temple, 54, 67, 77; her worship adopted by the Persians, 61.

Myrtle, a symbol both of Venus and of Neptune, 31.

Mysteries, a secret or mystic system existing in the more civilised countries of Greece, Asia, and Egypt, preserved generally by an hereditary priesthood in temples of long-established sanctity, 3; of Eleusis, the more celebrated and known, 3; two degrees in the Eleusinia, the first degree preparatory, and the second, or "Greater," completing the rites, 4; difference in the several countries more in form than in substance, 4; the secret doctrines called *gnosis*, or knowledge and wisdom, including all science of a higher character, 4; called also Apocrypha, or hidden things, 4; the disclosures, or apocalypse, 4; neophytes, mystæ, and epoptai, or seers, 4; their end and purpose the knowledge of the First, the Lord, and the noëtic, or spiritual, science, 4; Nero dared not ask initiation, because of the murder of his mother, 5; the divulging of the doctrines punished as impiety, 5, 40; peril of Æschylus, 5; difficulty to obtain accurate information, 5; doctrines conveyed under allegories and symbols, 5; the last, or epoptic, stage of initiation consisted of explanations, 5; the mythological story, 6; the Orphic made the legend of Charon a part of the rites, 8; the protecting deities, 9; the Bacchic said to have been brought from the Egyptians by Orpheus, also the initiation of Hekatê, 11; no mention of them in the *Iliad* or *Odyssey*, 11; the Eleusinian said to have been introduced 175 years before the Trojan War, 11; credited to Eumolpus, 11, 34; the Orphic Hymns, 11; the manikins or images of Osiris, 12; the Egg also carried in procession at the orgies of Bacchus, 13; — Christian, serpent in, 16; dedicated to Eros Protogonos, or mystic Bacchus, 22; also to the female, or passive power, represented

at Eleusis by Ceres, 22; Samothracian, the Great Gods, 24; violating or insulting, punished with death, 40; based on the hypothesis that there is a faculty in the soul capable of elevation to seership, 46; the Bacchic, held at night, 49; Mithraic superseded the Bacchic, 53; the contention of good and evil, thus producing the harmony of the world, taught, 71; the philosophical, or psychological, system of the ancients explained, 118; dancing always a part of the rites, 139; all Egyptian priests first initiated into the rites of Pan, 142; — of the Cabeiri, celebrated at Samothrace, 150; the Cabeirian substantially like the Eleusinian and Sabazian, 150; mimicry and imitations a part of the ceremonies, 152; the games connected with the worship, 153.

Mystic egg, or mundane egg, the Egg of Night, 13; Eros, Love, Attraction, Bacchus, or Priapus, said to have sprung from it, 13; the symbol of the Universe, 13; incubated by the World-Serpent, 14; produced Castor and Pollux, the Great Gods, 96, 157.

Mystic symbols taken from the signs of the zodiac, or, more probably, the signs of the zodiac from mystic symbols, 97.

Mystic system, faith, or doctrines, preserved in the more civilised countries, 3; the basis of the ancient worship, 4; called *gnosis* and wisdom, and included all science of a higher character, or esoteric, 4; difficult to obtain accurate information, 5; taught under allegories and symbols, 5; study of coins a principal means of obtaining a competent knowledge, 9; the deities under whose protection persons were most commonly instructed, 9; introduced into Greece by Orpheus, 11; not referred to in the *Iliad* or *Odyssey*, 11; of immemorial antiquity in Egypt and all over Asia, 12; engrafted on the old elemental worship, 21; Kronos, or Zeus, and the mystic Bacchus, or first-begotten Love, only one Being, 22; placed the sun in the middle of the universe, with the planets moving around, 59; Aristarchus, of Samos, censured by Cleanthes for impiety for teaching this, 60; the crime of Socrates and Diagoras probably of the same nature, 60; not known to the Greeks when the *Odyssey* was written, 124.

Mystic winnow, or basket, of Bacchus, 120.

Mythology, the theology of ancient and pagan nations affords all the most interesting and important subjects of ancient art, 1; — of Pindar more consistent than that of any other poet, 124; popular, confounded the hero in Thebes with the ancient god Bacchus, 156; turned into history, 162.

N.

Naga, the *cobra de capella*. See *Hooded snake*.

Names, Zeus, Dseus, and Deus, given by the primitive Greeks to the Supreme God, 2; of gods conferred on children, 154, 156; giving those of gods and heroes to newly-discovered lands a source of fable, 160.

Nana, goddess, mother of Atys, became pregnant from eating a pomegranate, 112.

Nature, the personified universe, as the female principle, represented by Isa, 37; personified by Isis, 83; Venus, 126.

Nâzir, or dedicated person, Samuel, the prophet, 56.

Neith, the Egyptian Minerva, 127; name resembles Anaïtis, 127.

Nelumbo. See *Lotus.*

Nephelê, rendered by Hislop, a fallen woman, who had observed the rites of Mylitta, 77; fabled mother of the Centaurs, 77.

Nephthé, or Nephthus, the Egyptian Goddess of Death, and yet the same as Venus and Libera, 83.

Neptune, or, more properly, Poseidon, the god of building, fortification, and the waters, 48; sent the bull into Crete, the reputed father of the Minotaur, 64, 66; not an actual sea-god, 64; an Hamitic divinity, worshipped in Libya, Africa, and Crete, the same as Dagon, and Oannes, or Ana-melech, 64, 65, 68; father of the Cyclopean Shepherds, 65, 74; belonged to the old elementary worship, 68; not an elemental deity, but the building-god, standing in close relation to the giants, 68; supreme ruler in the "Outer Sphere," where Zeus practically disappears, 68; chief god of the Phoinikes, or Phœnicians, 68; same as Hea, of Babylon, 68; the horse sacred to him, 76; his daughter by Ceres, 79; called *Hippios*, 80; the horses Pegasus and Areiôn his sons, 80.

Nero dared not compel the priests to initiate him into the Eleusinia, 5.

Net, the figures of Disa, or Isa, Isis, and Apollo, enveloped in, 146, 147.

Night, the egg of, 13; Eros, Bacchus, sprung from, 13; Lilith, 20; — personified as Leto, or Latona, and Baubo, 57; represented with a vail, 57; seeing the sun at midnight, 96.

Nocturnal Sun, Bacchus, 94; seen in the Mysteries at midnight, 96.

Noise, of bells, the Ægis, sistrum, cymbals, a charm and means of consecration, 131; the trolls and fairies driven away, 133.

Noos, or *phren*, the higher or divine soul, the *pneuma*, or spirit of the *New Testament*, 120. See *Soul.*

North America, jugglers and diviners make girdles and chaplets of serpents, 14; pyramid a symbol, 70.

North of Europe, Thor represented with the head of a bull, 20; sanctity imputed to groves, 48; the general system, 53; Bacchus and Apollo worshipped, 68; obelisks of stone sacred to the sun, 69; hierarchies performed human sacrifices, 102; paid divine honors to the spear, 114; the duel and the ordeal regarded as appealing to the Deity, 115; Skalds, 118; barbarians, their belief in future life, 125; trolls and fairies driven away, 123; representation of Isa, 136; days of the week consecrated to gods, 146; hillocks on the roads, 148.

Norway and Sweden, divine honors paid to serpents, 14; oath by the shoulder of the horse, 80.

Numa, fabled King of Rome, said to have consecrated the Perpetual Fire, 26; forbade to represent the gods under any form, 63; resemblance of his name to Num, or Kneph, the agathodæmon of Egypt, something more than an accident, 63.

Nymph, nymphê, has always a female idea, 47; designation of a young woman, 141; supposed by Bryant to be derived from *ain*, an eye or fountain, and *omphe*, an oracle, 141; relates, doubtless, to the female principle, 141.

Nympha, a name of the Mother-goddess, 47; the name of the mother of Jupiter, 141.

Nymphea nelumbo, the lotus, or water-lily, 104. See *Lotus.*

Nymphæum, an oracle-temple, 141.

Nymphs, a race of females, descended from Jupiter, or Oceanus, 99, 141.
Nyssian dance, sacred to Bacchus, 139.

O.

Oak regarded at Dodona, and by the Celtic nations, as a symbol of the Supreme God, 47; kinship of Druidism signified with the ancient Pelagic worship, 48.
Obelisk, first coins in that form, 8; stars represented by them ranged in a circle, found in Northern Europe, 69; most frequently employed by the Egyptians, 71; spiral, to symbolise the thunderbolt, 136; symbol of deification, 173.
Ocean, sustained by the Inmost Spirit, 41; fabled origin of the nymphs, 99; —Erythræan, the Egyptian symbols, especially the Nelumbo and Hooded Snake, copied beyond, 109.
Oceanus, father of Philyra, mother of Cheiron, 78; father of the nymphs and river-gods, 141.
Ochus, persecutions in Egypt, 44.
Odin, the All-Father, hall of, 125; one of the Scandinavian triad of deities, 169.
Oleaster, or wild olive, victors crowned with at the Olympian games, 18.
Olen, a priest and prophet of Apollo, built the Oracle at Delphi, 46.
Olive consecrated to Minerva, 17; statues and victors crowned with it, 17, 32.
Olympian Jupiter, three-eyed, 73.
Olympic Games, the victors crowned, 18; the honorary rewards, 157, 159.
Omadios, or Omestes, the devourer of raw flesh, a title of Bacchus, 102.
Omphe, or *amphi*, an oracle, 46.
Omphalos, the navel, designation of the oracle-stone at Delphi, 46.
One-eyed, priests of Horus, 59.
Only-Begotten, Protogonos, the mystic Bacchus, etc., 22; mourning for, 50, 150.
Ophites, or Serpent-worshippers, a sect of Gnostics, 12; constructed a doctrine of Emanations, 16; their theory of creation, etc., 16; secret signs of recognition, 17; the Cyclopeans, 74.
Ops, consort of Saturn, the analogue of Isis, Astartê, and Rhea, 24; the name a supposed contraction of *ophis*, a serpent, 74.
Oracle, temple at Dodona, 28, 48; — of Zoroaster, 38; how produced, 45, 46; — at Delphi, built by Olen and the Hyperboreans, 46; anciently called om-phê, or amphi, 46; Pompæus, 47; interpreter called Peter, 47; influence in public counsels, 50; those best favored who paid best, 51; — Delphic, commanded women to be scourged at Alea, 102; Nymphæum, 141; hanging-stones consulted, 148.
Ordeal, or trial by fire and water, regarded as an appeal to the Deity, 115.
Orders of architecture suggested by the lotus, 105–107.
Orgies, or Mysteries, of Dionysus, egg consecrated, 13; — in Judah presided over by Queen Maachah, 49; the Cabeirian and others substantially alike, 150. See *Mysteries*.
Oriental sages, 43.
Origin of evil, Typhon, or the Hittite god Seth, 71, 72; the Great Serpent, or Saurian, Apop, or Aph-ophis, 72.
Orpheans, ascetics and devotees, like the Gymnosophists of India, 49.

Orpheus credited with introducing the Mysteries into Greece, 11; his personal existence denied by Aristotle, 11; name perhaps signifies an interpreter of the oracles, 47.

Orphic Mysteries included the legend of Charon and his boat, 8; — faith, the mystic system, 9; — Hymns, invocations or litanies, used in the Mysteries, 11; — Mystagogy, all theology the out-birth, 11; — language, 13; — Hymn, 38; placed the sun in the centre of the universe, 59; — Hymns celebrate Hippa, 79; — Hymns identify Prometheus with Kronos, or Saturn, 88; — Hymns call Pan the mover of all things, 138.

Orthia, or Orthosia, a title of Brimo, or Diana, at Sparta, 102.

Osiris, the god of the Mystic religion in Egypt, 6, 9; the same as Bacchus, or Dionysus, of the Mysteries, 9; phallic manikins employed in his rites, 12; the bull Apis his terrestrial representation, 19; hymns to, 37; bone of, the lodestone, 59; the potency of good, 71; the hawk his symbol, 74; loves and misfortunes, 84; dead or absent forty days in each year, 85; dismemberment by Typhon, 88; outflowing of the Nile so termed, 98; his potency in the Moon, 99.

Ouranos, or Uranus, the vault of heaven personified. See *Heaven*.

Owl, the symbol of Minerva, 128; decoration of her helmet, 129.

Oysters in sympathy with the Moon, or female principle, 28.

P.

Pagan, from *pagus*, a village, or rural canton, a term applied to the votaries of the ancient religion, after its outlawry by the Roman Senate,

Palestine, Egyptian conquest doubted, 43; religious prostitution, 54.

Pallas. See *Athena* and *Minerva*.

Palm, symbol, 151.

Pan represented under the form of a goat, 21; fir-trees and caverns consecrated to him, 48; character like Saturn, 78; the most ancient deity of the Arcadians, and perhaps the same as Amun of the Egyptians, 137; called also Zeus, 138; the husband of Rhea, and therefore the same as Kronos, or Saturn, 138; director of the mystic dances, 139; not known to the earliest poets, 140; confounded with Priapus, 141; represented by the sacred goat of Mendes, 142; all priests in Egypt initiated into his Mysteries, 142.

Panchæa, pretended island, 162, 177.

Paniski, or *Paniskoi*, 78; subordinate ministers of Pan, 140.

Pantheic figures, of Diana, 81; of the Deity, 143; of Cybelê, 145; — temples, 166.

Paphian Venus, bearded, or double-sexed, 29, 32, 104, 149; mother of the Centaurs, 77.

Paradesa, 28.

Paris, his statues taken from those of Atys, 86.

Parsley used to crown Roman victors, 153.

Pasiphaè, wife of Minos, and mother of the Minotaur, 64.

Passive Principle of Nature. See *Female Principle*.

Pedum, a pastoral crook, or hook, 142.

Pegasus, the winged horse, 76; Minerva putting a bridle in his mouth, 128.
Penance, the whipping of the Arcadian women, 102.
Peor, the Moabitish god, equivalent to Bacchus and Priapus, 49, 141.
Perikionios, or surrounded with columns, as in a temple-circle, a title of Bacchus, 111.
Perpetual fire, consecrated by Numa, 26.
Persecution not incurred anciently because of religious opinions, 40.
Persephonê, or Persephoneia. See *Proserpina*.
Perseus, a fictitious personage, 157; floating in a box or ark, 168.
Persia, mystic lore of ancient priests, 3; kings never put their portraits on coins, 7.
Persians, employed no statues, but worshipped fire, 61; adopted the rites of Astartê, 62.
Personification, a means of multiplying divinities, 25.
Petasus, a cap placed on statues of divinities, 116.
Peter, from *peteh*, to open or reveal, the interpreter of an oracle, 47.
Phaèthon, 169.
Phallus, symbol and procession introduced into Greece, 10; an image, or mannikin, carried by Egyptian women, 12; the triple symbol, 12; May-pole festival, 12; symbol of the sexual attribute, 12, 142; personified as Priapus, 13; borne with figs, 29; a *mephallitzeth*, or mannikin, made by Queen Maachah, 49; double, 98; symbolised by the pomegranate-flower, 112; images of Pan, 141; two enormous pillars in the temple of Hierapolis, 172.
Pharisees, Pharsi, or Asideans, Persian religionists in Judea, 53, 90.
Philæ, 36, 106, 109.
Philyra, daughter of Oceanus, fabled mother of the Centaur Cheiron, 78.
Phœnix, 86.
Phren, the mind, or principle of thought and perception, 120.
Phtha, Hephaistos, or Vulcan, the primitive element, and father of the Cabeiri, or chief gods of Egypt, 127.
Phultalmios, an epithet of Neptune, or Poseidon, 144.
Picus, the sacred woodpecker, 172.
Pillars of Sesostris, 93; architectural, 109.
Pine-cone on the thyrsus, or mace, of Bacchus, 112, 113.
Pipe, symbol of harmony, 142.
Place of the gods, a phrase applied to Isis and the Syrian goddess, doubtless referring to the womb of the Great Mother, 64.
Planets worshipped, 1; depicted upon the crescent of Cybelê, 145.
Pluto not worshipped in the primitive religion, 103; adopted in the Mystic worship, 104; the same as Hades, 104; how he procured the stay of Proserpina in the Under-World, 112.
Pluvius, a designation of Jupiter, 87.
Poetry, Greek, produced by the ecstatic raptures of devotion, 50.
Poets debased the dignity of the Supreme Being, 3.
Pollux. See *Castor and Pollux*, also *Dioscuri*.
Polos, the round cap, or hemisphere, on the head, called also modius, 84; worn by Pluto and other divinities, 104; the seed-vessel of the lotus, 104.
Polu-parthenos, 176.

Polypus, 45.
Polytheism, the result of the doctrine of Emanations, 38; had a lax and comprehensive creed, 60; not believed in by the intelligent among the ancients, 92.
Pomegranate, fruit sacred to Proserpina, 112; its arcane meaning, 112; interdicted in the Thesmophoria, 112; Nana becoming pregnant with Atys, 112; the name *rhoia* a pun for *Rhea*, 112; held by Juno, 171.
Pompæus, Mercury, the messenger of the oracle, 47.
Pompeius, the interpreter of oracles, 47.
Poplar, chaplet worn by Hercules, 95, 97.
Poppy, sacred to Ceres and Venus, 45.
Poseidon, the more correct name of the Building-god, the divinity of the Libyan and Æthiopic nations, but better known as Neptune, 64. See *Neptune*.
Pothos, 169.
Priapus, originally a name of Bacchus, 10; personification of the phallus, 13; the same as Eros, Attraction, and the mystic Bacchus, 13; statues made of fig-wood, 29; "black-cloaked," 57; name derived from *Briapuos*, or clamorous, also from Peor and Apis, 132; geese sacred to him, 142; similarity to the Pan of Egypt, 142.
Priesthood, hereditary, 3, 108; initiated into the rites of Pan, 142.
Primitive religion of the Greeks, elementary, 1; Pluto not worshipped, 103.
Probation required of initiates before the final disclosures, or *epopteia*, 4.
Prometheus, a title of the sun, and his binding, a symbol of winter, 88; more probably an Ethiopian god, worshipped by the Colchians, and having in his temple the device of an eagle over a heart, an Egyptian crest and symbol, 88; same as Kronos, or Maha-Deva, 88.
Prophetic power supposed to be attended by ravings and mania, 45; supposed to be produced by intoxicating exhalations from the earth, 46; female sex more receptive, 49; abstinence essential, 175.
Proserpina, Korê, or Persephonê, Queen of the Under-World, mother of the mystic Bacchus, 49, 156, 157; Goddess of Destruction, called also the Preserver, 82, 87; same as Ceres and Isis, 83; same as Diana, 103; personification of the passive or female principle, 103; she eats the pomegranate, 112.
Prostitution a religious rite in Babylon and other countries, 54, 67.
Prytania, Greek council-houses, 26, 27.
Psuché, or *Psyché*, the soul, or power of animal motion and sensation, 120; typified by the butterfly, 123.
Purification, first characteristic of initiation into the Mysteries, 4; by water and fire, 121, 122; by the blood of a bull, goat, or ram, 123.
Purple, a sacred color, applied to the statues of deities and the bodies of Roman consuls and dictators, 120.
Purse, symbol of the productive attribute, 114.
Pussa, or Chinese Venus, comprehending the triple godhead, 169.
Putrefaction, a symbol, 89.
Pyraèthea, the Persian fire-temples, 61.
Pyramid, a religious symbol, 70; employed most by Egyptians, 71, 118.
Pythagoras taught the heliocentric, or solar, system as a Mystery, or arcanum, 59.
Pythian priestess declared all religious rites acceptable to the Deity, 40; ecstasy

and enthusiasm, 45; favored those most who paid best, 51; always a virgin, 175.
Pythios, a title of Apollo, 91.
Python, battle against Apollo, a symbol, 6, 21; name of Apollo, 47.

R.

Rabbit, a Hindu symbol of the Moon-goddess, 100.
Radiation, or diadem of obelisks, a symbol of deification, 69, 173.
Ram, a symbol of Mercury, 113, 136; blood shed for mystic purification, 123; depicted on the helmet of Minerva, 129; symbol explained in the Eleusinian Mysteries, 150; Isa riding on one, 169.
Rama, the Hindu hero, an avatar of Vishnu, 94.
Raphael, a subordinate emanation, engrafted by the Jews upon the Mosaic system, 54. See apocryphal book of *Tobit*.
Ray from heaven, Apis miraculously conceived, 19.
Rea, 24.
Red or purple, a sacred color, 120.
Regeneration of the soul after death, a pagan dogma, 121.
Renovation a part of the system of the universe, alternating with dissolution, 116.
Res, 24.
Rewards in the Under-World, 124.
Rhaabon, a chief of inferior spirits in the Hindu system, 181.
Rhadamanthus (from the Egyptian Ro-t-amenti, the judge of Amenti, a name of Osiris), the associate of Kronos, and judge in the Under-World, 124.
Rhea, first of the goddesses, 24; mother of Osiris and Isis, 58; also of Typhon, 71; the pomegranate-symbol, *rhoia*, suggested as a pun upon her name, 112; Pan her husband, 138; the same as the Syrian goddess, 166.
Rivers had guardian deities, 1, 65; the horse sacred to, 76.
Romans, found a Hercules in every country, 2; worshipped the hooded snake, 16; ceremony of marriage, 26; made no alterations in the religious institutions of conquered countries, 40; women worshipped Astartê, or Venus-Erycina, 55; derived their religion and language from the Etruscans, 51; forbidden by Numa to worship images, 63; represented Juno and Mars by a staff or spear, 114; women scourged with thongs of goat-skin, 143.
Rudder, 84.
Runic monuments, 30.
Rustam, a Persian hero, 94.

S.

Sabazius, the Serpent-deity, 16; a title of Bacchus, 69.
Sacred language employed in the Mysteries, 13, 38; — animals, 18; — symbols, 18, *et passim*.
Samothracian Mysteries, the Great Gods, 24; a "sacred language" employed, 38; the Cabeiri worshipped, 127; the Pelasgian Mercury, called also Casmilus, or Cadmilus, explained, 150; — received from the Pelasgi, 151.
Sanchoniathon said to have compiled a Phœnician history, 163.

Saturn, "horrid acts," 6; devouring his own children, 24; cutting off the genitals of his father, 25; said to be identical with *Chronos*, or Time, 25; appeared under the form of a horse to Philyra, 78; the same as the Arcadian Pan, 138.

Satyrs, ministers of Bacchus, forms of the goat-symbol, 21, 140; probably the same as Centaurs, 78; equine and caprine, 78, 143.

Saurians once believed by the Egyptians to have principally occupied the earth, 72.

Sauroktonos, or Lizard-killer, a title of Apollo, 91.

Scandinavians, mystic lore and cosmogony, 3; phallus employed, 12; revered Thor under the symbol of a bull, 20; used the cross, 30; worshipped Freya, 32; fabled that the sun in winter sucked the cow Adumbla, 36; mourned for Frey, 85; ideas of the future life, 125; worshipped Odin as the Supreme God, 155.

Scarabæus, or black beetle of Egypt, 128.

Scarus, a fish sacred to the Syrian goddess, 176.

Scylla, a combination of emblems, 134.

Seasons personified, 73.

Secret system. See *Mysteries*, *Orgies*, and *Eleusinia*.

Sects, the worshippers of Vishnu and Siva, in Hindustan, very hostile to each other, 177.

Selloi (same as Galli), the priests of the oracle at Dodona, 47, 48.

Semiramis, 220.

Serapis, a god of the later Egyptians, 24; the cross, ☥, found in his temple, 30; probably a general personification, 104.

Serpent (see *Hooded snake* and *Water-snake*), represented the Principle of Life, 14; coiled round the Mundane Egg, 14, 147; the general symbol of immortality, 14; employed by the Greeks, Scythians, Parthians, Japanese, Tartars, Scandinavians, jugglers of North America, Africans, ancient and modern Hindus, Phœnicians and Carthaginians, Egyptians, Druids, and inhabitants of the Friendly Islands, 14–16; the hooded snake the favorite symbol, 16; the five-headed serpent of the Hindus, 16; probable reason of its adoption, 17; — worshippers in early Christian sects, 17; flying, 35; — Python, 91; the Hydra, 92; the caduceus, 114; the ægis and Medusa's head, 130; transformation of Cadmus and his wife Harmonia, 150; water-snakes in the sacristy at Delphi, 151.

Sesostris, stories of his empire and conquests fictitious, 43; reported to have erected pillars in the countries of Asia which he conquered, 93; conjectured to have been the same as Ra-Meses, and to have reigned at Thebes, 107.

Shell, or *Concha Veneris*, a female symbol, 28; radiated, 34.

Siamese shun disputes, and believe that God delights in a variety of forms and ceremonies, 39.

Sibyls always virgins, 175.

Silenus, 78.

Silvanus, 78; Sylvanus, 138.

Sistrum, of Isis, 101; Typhon vanquished by its noise, 131.

Siva, the third in the Hindu Trimurti, called also Maha-Deva, or the Chief God, represented with three eyes, 73; the destroyer and generator, 177; enmity between his votaries and those of Vishnu, 177.

Sky an object of worship, 1.
Smin-theus, a title of Apollo, supposed to mean Mouse-killer, 92.
Snake. See *Serpent*, *Hooded snake*, and *Water-snake.*
Socrates, when dying, commanded the sacrifice of the cock, as if about to be initiated, 4; his reputed offense of atheism probably but the revealing of arcane and occult knowledge, 40, 60; cultivated dancing, 139.
Solar system, a mystic doctrine of the Orphic system, taught by Pythagoras, the open teaching of which was declared by Cleanthes to be an impiety, 59. See *Sun.*
Solomon, Cyclopean architecture and round pillars in his temple, 74; employed the palm and other profane symbols, 152.
Soteira, Savior, or Preserver, a title of Proserpina, the ruler of the world of the dead, 83.
ΣΩΤΗΡ ΚΟΣΜΟΥ, *soter kosmou*, savior of the world, a Priapic figure, 28. See *Worship of Priapus*, by R. Payne Knight.
Soul, an emanation of the Divine Mind, and of a prophetic nature, 45, 118; the principle of reason and perception personified into the familiar dæmon, 118; imprisoned in matter, 118; supposed to reside in the blood, 119; two souls, the *nous* or *phren*, and the *psuché*, or power of animal motion and sensation, 120; purified by fire, 120, 121; symbolised by the psychê, or butterfly, 123; fate of the *umbra*, or terrestrial soul, 124.
Soul of Matter, Fire, 26; of the world, the goddess Hippa, 79.
Sparrow, symbol of the female principle, 29.
Spear, symbol of the destructive power, 95, 110; emblem of Juno and Mars, 114
Sphinx, wife of Cadmus, 34; a composite symbol, 129, 134, 167.
Spintriæ, tickets issued by the Emperor Tiberius for admission to his private entertainments, 56.
Spires and pinnacles of churches, emblems of the sun, 70.
Spirit, vital, represented by the Serpent, 14; the mystic Bacchus, or love, its emanation, 36; fabled to dwell in the sun, 37; the First Cause, 38, 53; all things participate in its essence, 41; signified by the mistletoe, 48; worshipped by the Persians, 61; symbolised by Jupiter reposing on the back of a Centaur, 81; — upon the waters, 112; — invoked by Agamemnon, 165.
Spondai, or libations, 45.
Square area, or stone, a symbol of the female productive power, 63.
Staff, or sceptre, 31; caduceus of Mercury, 114.
Statues, of the bull, 20; of the gods, the Greeks long without, 62.
Stonehenge, the circular temple of Apollo, in England, 68.
Stones, square, 63.
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